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LONDON, England, December 20, 1912.

The London Opera House will open its doors as a music hall the day after Christmas, Boxing Day, as it is popularly known in England. The program will be mostly cinema and the prices will range from 6d. to 3s., or 10 cents to 75 cents. There are some few vaudeville acts also programmed, including a triple somersault act, a new fairy play, etc. The orchestra is announced to number forty men



Photo by Claude Harris, Ltd., 123 Regent St., London, W.
YEATMAN GRIFFITH.

and the conductor is Claude Fenn-Leyland. Thus, once again is verified the words of the Persian philosopher, that "The worldly hope men set their hearts upon turns ashes."

The Royal Albert Hall was the scene of great enthusiasm and flowers galore, December 14, on the occasion of the "goodbye" concert of Clara Butt and Kennerley Rumford, which was, as the program notes stated, "their last appearance prior to their tour round the world, returning to England in the summer of 1914." Assisted by Tivadar Nachéz, violinist; W. H. Squire, cellist; Harold Craxton, accompanist, and Herbert L. Cooke, organist, a long and varied program was presented by the ensemble. After the opening two solo numbers by organ (and organist) and the Saint-Saëns duo for violin and cello, "La Muse et le Poète," with piano accompaniment, interpreted with much taste by the Messrs. Nachéz, Squire and Craxton, the first group of songs was presented by Kennerley Rumford. These were "Per la gloria" (Buononcini), "Come raggio di sol" (Caldara), and four songs by Grieg—"Mit einer Primula veris," "Zwei braune Augen," "Mit einer Wasserlilie" and "Zur Johannisnacht." As has been said on more occasions than one, Mr. Rumford excels in his diction and sense of style, and invariably succeeds in making his interpretations interesting, especially those of the more lyric in character. The second group of songs was presented by Mrs. Kennerley Rumford, namely, "Rendi'l serens" (Handel), also the "Lusinghi più Care" by the same composer, Schumann's "Der Nussbaum" and Schubert's "Die Allmacht." In the two latter Mrs. Rumford excelled in "Die Allmacht" in particular; her beautiful voice gave fitting expression to the sentiment implied in the word and tone of the composition. Subsequently, after the Vivaldi concerto (A minor), played by Tivadar Nachéz, Mr. and Mrs. Rumford were heard in two Shakespearean duets by Liza Lehmann, charming and well written, and they were delivered with all the charm and poise for which these two singers are famous in their duet numbers. The second part of the program brought forward Mr. Rumford in some nine songs in English, some of them exceedingly effective, notably Sir Hubert Parry's "Marian," Walford Davies' "The Jocund Dance," G. H. Clutsam's "Rose of Lorraine," and Easthope Martin's "Jock the Fiddler." They were presented with unflinching good taste and sympathetic feeling by the interpreter. Following two cello solos by W. H. Squire, Clara Butt introduced a group comprising both French and English songs. In her English songs the most attractive numbers were perhaps the Herbert Brewer "The Voices of Children" and H. Lane Wilson's "The Voice of Home." Both songs are admirably fitted to the singer's voice and style, and she made the

most of her every opportunity. Many of the numbers were encored, thus prolonging and augmenting the program to nearly double its original plan. Both artists leave London this week for the United States, where their world tour begins.

The following program is that presented by Elena Gerhardt at her second London recital (the day prior to sailing for her second American tour, to quote the program note), at Bechstein Hall, December 20:

Das Meer hat seine Perlen.....	R. Franz
Ständchen	R. Franz
Im Herbst	R. Franz
Die Kartenlegerin	R. Schumann
Provençalisches Lied	R. Schumann
Wer machte dich so krank.....	R. Schumann
Alte Laute	R. Schumann
Mondnacht	R. Schumann
Frühlingsnacht	R. Schumann
O Nachtigall dein süßer Schall.....	J. Brahms
Ständchen	J. Brahms
Sapphische Ode	J. Brahms
Blinde Kuh	J. Brahms
En eine Aeolsharfe	J. Brahms
O liebliche Wangen	J. Brahms
Der Freund	H. Wolf
Bescheidene Liebe	H. Wolf
Zigeunerin	H. Wolf
Und willst du deinen Liebsten sterben sehen.....	H. Wolf
In dem Schatten meiner Locken.....	H. Wolf
Er ist's	H. Wolf

Miss Gerhardt was accompanied at the piano by Erich Wolff who is pre-eminently one of the best accompanists of the day. The wonderful note of authority he imparts to all he does, his exquisite piano tone production, and his technical command are a trinity of perfection seldom, if ever, heard in the qualifications of the average accompanist. But of course Mr. Wolff is not, and never was, an average accompanist. These columns have often commented upon his art and skill in the past. Little need be said of Miss Gerhardt; so much has been said in praise of the beauty of her voice, her perfect conception of the mood and character of the German lied as exemplified in the great composers, that there is not much more to say, if any, that would be anything but repetition. However,

of their unique and interesting song recitals, the early part of this month. The vocal duet is a song form sadly neglected, but it is also a form calling for special talents, temperamental, vocal and interpretative. At their recital last year, given in Bechstein Hall, Mr. and Mrs. Yeatman Griffith won the hearty endorsement of the press and public alike for the originality of their work and the excellence of its presentment. At the home of Mrs. Howard, which, by the way, has a magnificent music room, these two artists presented a program of duets and solo numbers of the most effective arrangement, sung in German, French, Italian and English, with the taste and refinement that was so special a feature of their last years recital. They have reached so great a degree of perfection concerning the technical side of their work that it is no longer a point of consideration with them. Freedom and spontaneity characterize all they interpret, and, as both artists



Photo by Claude Harris, Ltd., 123 Regent St., London, W.
MRS. YEATMAN GRIFFITH.

have voices of distinguished timbre and quality, they invariably invest the word and phrase with the proper and sympathetic tone color. And an attractive feature of their programs is that they are presented, in their entirety, from memory. Mrs. Griffith accompanying at the piano also from memory. Formerly well known in Pittsburgh (U. S. A.), Mr. and Mrs. Griffith went to Italy some three years ago, where they remained, studying and adding to their repertory, until a little over a year ago they came to London, since when they have been heard at numerous at homes. Recently, at the at home given by Marie Carandini (Mrs. Leslie Stokes), and again at that given by Lady Parkyns, Mr. and Mrs. Griffith gave the entire program, singing several songs at the first named at home of the hostess, Marie Carandini. With their extensive private work and their many pupils (they have pupils registered from America, Australia, Germany, Holland, Italy and many from London), these two talented artists are kept very busy. They have recently taken an enlarged studio in St. John's Wood.

An interesting leaflet has just been issued by the N. Vert management on Harold Bauer's seventh American tour. A partial list of the cities in which Harold Bauer has been heard in Europe and America is a striking feature of its composition. These number forty-five cities in Europe and seventy in America. During his visit to America this year Mr. Bauer will be heard in each of these seventy cities, besides many others.

W. H. Handley, a well known member of London's musical profession, musical director of the Metropolitan Theater of Varieties, which post he has held for the last fifty years, celebrated his fiftieth anniversary, which coincides with that of the theater itself, Friday, December 20, the theater celebrating the event by giving Mr. Handley a benefit performance on that date. Mr. Handley, who is now seventy-five years of age, was a member of the Coldstream Guards' Band in 1854 under Charles Godfrey. An interesting fact relating to his father, who was also a member of the Coldstream band, is that he was the first one to introduce into the British army band the cornet, having brought one over to England from Paris. It was not called by name cornet, however, but "cornopean"; later, on the introduction of the valves, three in number, it became known as the cornet-a-piston. Many reminiscences of London musical life of a few decades past and of notable people of that past are recalled by the veteran musical director. Mr. Handley was solo clarinetist at the



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CLARA BUTT AND KENNERLEY RUMFORD.

reference must be made to the three first Franz songs, with which the singer was in singularly perfect accord. Nothing could have been more beautiful in its vocal finish and dramatic intensity than "Im Herbst." In this particular number the singer surpassed herself. Again, in the Schumann "Mondnacht" and "Frühlingsnacht," the Brahms "Ständchen" and "O liebliche Wangen" numbers, in the interpretation of which the singer has become famous, her art must have pleased the most fastidious. After the concluding group Miss Gerhardt was repeatedly recalled and presented with many lovely bouquets.

At the home of Mrs. Ernest Howard, Finchley road, London, N. W., Mr. and Mrs. Yeatman Griffith gave one

Princess Theater in Oxford street when the father of the late Sir Augustus Harris was the owner; he often officiated as organist to the choir organized by Georgiana Weldon, famous in many a lawsuit. Mr. Handley also wrote all the vocal numbers for the pantomime "Aladdin," produced at the old Aquarium for the debut of Paul Martinetti, and he has also played as solo clarinet under the conductorship of the celebrated conductors, Sir Julius Arlidge, Luigi Benedict, Michael Costa and Dr. Richter. Mr. Handley was also, for twenty years, organist of Barnes Church. London can boast of some very finely educated musicians among the theater orchestras. An inventory of what they have accomplished in their own particular field would make interesting reading. Many of them rank high as composers and arrangers.

The Classical Concert Society's last concert of the season presented as usual the well arranged program devoted on this occasion entirely to Beethoven works. The English String Quartet was heard in the F minor, op. 95 quartet, and Leonard Borwick and the Messrs. Morris and James, in the trio in B flat. Mr. Borwick gave a masterly interpretation of the thirty-three variations, in the Diabelli waltz, his command of technique and his sense of color and refinement in tonal nuance lending a delightful charm to the series of variations, which are all too often interpreted in the dry, pedagogic mood and manner.

An interesting demonstration of some new violins and cellos, made by Dr. van Leeuwen, of The Hague, Holland, was given at the studio, 8 Maida Vale, December 16. Dr. van Leeuwen explained the principles on which his instruments are built, and they were played by Madame van Leeuwen, and by some of the professional pupils from the Ostrovsky Musical Institute. They proved to be of very excellent tone and quite free from the new and rough tone usually characteristic of the new violin and new cello.

Joseph Holbrooke announces the twelfth season of his chamber music concerts beginning January 31, at Aeolian Hall. This first program will be devoted to the first performance of a string quartet entitled "Ariel," by Joseph Speaight; the first London performance of Vincent d'Indy's trio in A flat for piano, clarinet and cello; R. Walthew's "Caprice" for violin; the first performance of Mr. Holbrooke's new quintet for clarinet and strings; and new songs by Norman O'Neill, Cecil Forsyth, William Wallace, Von Holst, Rutland Boughton and Joseph Holbrooke. The artists announced to interpret the program are: Jean

Waterston, soprano; John Saunders and Charles Woodhouse, violinists; Lionel Tertis, viola; Herbert Withers, cellist; Emil Gilmer, clarinetist, and Joseph Holbrooke, pianist.

"An Evening with Poets and Song Writers of the English Language," designated a delightful evening of song and recitation, given at Steinway Hall, December 14, by Jeannette Sherwin (the daughter of Amy Sherwin), who was assisted by Fraser Gange, baritone, and Charlton Keith, accompanist. Selections from the works of Keats, Matthew Arnold, Tennyson, Longfellow, and others, were presented by the young reciter with much grace and charm of manner and with well managed and well modulated tone production. She has had excellent guiding, for though she is a well trained elocutionist, she has none of the faults of the class. Her enunciation and pronunciation of the words of the English language were invariably refined and of the true inflectional value. Particularly well delivered were "The Forsaken Merman" by Matthew Arnold and "The Lady of Shalott" by Tennyson. And again in "The Shirt Collar," and "The Swineherd" by Hans Andersen. Fraser Gange sang, in his admirable manner, a selection of songs from Somervell's "Maud," and Liza Lehmann's "A Song of Life," in which latter he was accompanied by the composer.

Word comes from Calcutta of the great success of Marsden Owen, a pupil of Blanche Marchesi. Miss Owen is touring with a concert company in South Africa, China, singing in Hong Kong on Christmas Day; and in India. When Miss Owen returns to London she will have made a complete tour of the world. Other successful pupils of Madame Marchesi are Miss Leach Lewis, Miss Archibald, contralto, of the Carl Rosa company, who has had unquestioned success in the role of Carmen, as the provincial press all affirm; Nora Newport, now touring the Provinces, and many others. Madame Marchesi will begin her winter term January 6.

The Royal Choral Society, now in its forty-second year, will give a concert at the Albert Hall, December 23, of Christmas carols and other Yuletide music, which will be the first concert of the kind in its history. Many lovely old carols and other Christmas music will be brought to a hearing through the efforts of the Royal Choral Society's conductor, Sir Frederick Bridge, such as some Orlando di Lasso, and Richard Dering (a less known contemporary) compositions, which have been edited by the conductor for the occasion. Then old traditional carols as "The First Nowell," "Good King Wenceslas," and "God Rest You Merry Gentlemen," will be sung, along with modern works by Sullivan, Stainer, Elgar, Barnby, and Sir Frederick Bridge. The soloists will be Alice Wilne, Edith Leitch, Master Jack Morgan, Joseph Reed, and Frederick Ranalow.

Bronislaw Huberman's recital at Queen's Hall, December 16, again demonstrated the refined and discriminating taste and understanding of this young violinist. Mr. Huberman had the assistance of Emerich Kris at the piano, and the two artists opened their program with the Beethoven "Kreutzer" sonata. No composition of the favorite repertory is subject to so diversified interpretation during a season's cycle of concerts as the "Kreutzer" sonata. All kinds and conditions of subjective personality find expression through its medium, and to listen attentively to its varied interpretation might well serve as a study in psychologic analysis. However, with Mr. Huberman, the reading presented came nearer to realizing the artistically well balanced than many another more robust reading has done. Mr. Huberman's tone is essentially light, but of a pure and singing quality, and in the andante con variazioni

he achieved a pronounced success in depicting the essential character of the movement. Conceived in its entirety the work was an artistic triumph, poetically and esthetically. In the Bach adagio and fugue in C, the violinist was even more convincing, musically and perhaps in realizing a deeper sentiment. In the Tchaikowsky concerto, the absence of the orchestra mitigated against the interpretation, but the violinist was again true to the esthetical side of his art throughout its measures. Concluding numbers were the Schumann "Abendlied" and Brahms' "Hungarian Dances."

EVELYN KARSMANN.

Music as a College Study at Oberlin.

There is a general idea prevalent among people interested in music that but very few universities and colleges offer any credit for work done in music. In the great majority of the larger schools, courses are offered in harmony, counterpoint and history or appreciation of music, but the student is unable to do any more extensive study of the different branches of the art.

Oberlin College, at Oberlin, Ohio, however, having the large conservatory as one of the departments of the school, is now offering a course that is interesting musical people throughout the country. At Oberlin music is not only allowed liberal credit as one of the regular courses of the college, but it is one of the studies in which a student may do the major part of his work.

The majoring system followed at Oberlin and many other colleges is a comprehensive plan mapped out by the student and faculty advisors, of his entire course of study, in which a certain portion of the work must be done in one department. Of the one hundred and twenty hours required for graduation, the major study must comprise not less than fifteen nor more than thirty-two hours. The regularly required subjects of the college (one of which must be a course in art or appreciation of music) tend to give a student a well balanced general education, while the majoring system gives him at the same time an opportunity to do special work along some desired line.

A student who is interested in music or who later contemplates entering the conservatory, may elect music as his major study. The requirement in this department is eighteen hours of theory, which includes a thorough course in harmony, counterpoint, harmonic analysis and in the elements of musical form. This eighteen hours means three recitations a week through three school years; and to this must be added at least six more hours (three recitations per week during one year), chosen from either history and criticism of music, the advanced course in the history of music, fugue, composition, instrumentation or practical music. By practical music is meant proficiency on some instrument. It presupposes study of the instrument in the conservatory, and satisfactory public performance in the weekly students' recitals of the conservatory. The credit allowed is never more than ten hours, which is equivalent to five recitations per week during one year, and then is given only on recommendation of the conservatory faculty.

If after a student majoring in music receives his college degree, he wishes to obtain the Bachelor of Music degree which the conservatory offers at graduation, he can do so in from two to three years' time. His theory is partially or all completed during his college course, and the larger part of his time can be devoted to his two practical studies. One of these must be piano and the other may be singing or chosen from the other instruments taught—organ, strings or wind instruments.

Oberlin is probably the only institution of higher learning in the United States which offers such an opportunity for a student to combine in his college education music with the regularly recognized subjects of the arts and sciences.

Hermann Klum's Munich Success.

Hermann Klum, the Munich pianist, gave a recital in that city recently, of which the press commented as follows:

In playing works of the young Beethoven, Klum won a fine artistic success. He understood not only how to reveal the titanic greatness of the master, but also brought him nearer to us as a human figure.—Bayerische Kurier, Munich, November, 1912.

The program of Hermann Klum's second recital, devoted to Beethoven, won for him a worthy success equal to that of his first one.—Neue Münchener Presse, November, 1912.

Hermann Klum confirmed the good opinion which he has won from us in previous seasons. His classic, strict, authoritative style of interpretation was very effective in the Beethoven sonatas. The audience followed him with steadily increasing interest to the climax of the program, the C sharp minor sonata, op. 27.—Münchener Zeitung, November 15, 1912.

Correctness, sturdiness, classicity and careful working out of details are the characteristics of Klum's playing. The audience accorded him very hearty applause.—Münchener Neueste Nachrichten, November, 1912.

He played these splendid compositions with capital phrasing, clear, energetic working out of the form and very well developed technique; in fact, with all the worthy qualities which go with the earnest efforts of an excellent musician.—Münchener Signale, November, 1912. (Advertisement.)

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Arthur Hartmann on the Pacific Coast.

Arthur Hartmann, the violinist, is a decided favorite on the Pacific Coast. He recently appeared in Victoria, Tacoma, Seattle, Vancouver, Spokane, and Eugene, Ore., scoring his customary successes in these various cities. A few of the many press criticisms Hartmann has received are appended herewith:

Arthur Hartmann, violinist extraordinary, finished and perfect, the winner of laurels in many lands, in his concert last night at the Auditorium was greeted by a select and appreciative audience of real music lovers. Waves of applause swept stageward at the end of each most excellent interpretation. In the opening selection, Hartmann gave a wonderful rendition of the "Symphony Espagnole" by Lalo. He followed this with MacDowell's "To a Wild Rose," which was in itself a triumph. The "Alla Cracovienne" by Statkowski, in the second part of the program, pleased with its haunting weirdness.

Hartmann followed this with his own "Cradle Song," a gem of musical excellence. The recital closed with a selection by Paganini.—The Spokane Press, December 10, 1912.

Arthur Hartmann, violinist, played an exceptionally fine program at the Metropolitan Theater last night, receiving the heartiest and most cordial kind of a reception. The program was not sufficient to satisfy the demands of the audience and Mr. Hartmann generously gave several encores, none of which pleased better than his own transcription of MacDowell's "To a Wild Rose."

The Lalo number and the Hartmann transcription of the Paganini "Allegro de Concert" with cadenza were the two numbers that best evidenced the colossal Hartmann technic. The Lalo number was especially beautiful. There is every fundamental demanded by the highest requirements in Hartmann's technical equipment. The tone he produces from his big fine Strad. violin is large without being burdensome or oppressive. The harmonics rang clear as a bell. In the staccato bowing naturally there was apparent every trick and artifice of the genuine virtuoso.

Of particular delight to violin students was the truly marvelous phrasing with the tip of the bow as shown in the final number. Here Hartmann wrought real wonders. Of varied and versatile accomplishments, Hartmann showed the tender and more appealing side of his art when he played his own "Cradle Song"—a delicious bit of fine writing.—The Seattle Daily Times, December 5, 1912.

Last evening one of the most delightful performances was given at the Victoria Theater when Arthur Hartmann, who easily ranks among the half dozen great violinists on the platform today, played.

Hartmann is a virtuoso of the most finished type and with his wonderful technic is linked a temperamental depth which has made him the undisputed genius he is. Rarely have Victorians seen a player so completely master of his instrument, who played with greater ease and unaffectedness, with such unlimited range of expression, or with such brilliance of tone.—Victoria Daily Times, December 3, 1912.

Arthur Hartmann proved himself a master of the violin last evening when he appeared before a decidedly appreciative audience in the Victoria Theater. He is no stranger to this city and naturally he drew to hear him once more those who have hung upon the beauty of his music on the occasion of his former visits. The program last night opened with Lalo's "Symphony Espagnole" in which the wonderful technic of the player was especially noticeable. In a bracketed number of seventeenth century and early eighteenth century airs by Exandert, Geminianni and Corelli, the marvelous sweetness of the old compositions was fully brought out. In the second portion of the program Mr. Hartmann played a group of modern selections, including an exquisite little "Cradle Song" by himself and an allegro cadenza of Paganini's of his own setting. In all of these he displayed the same absolute mastery of the instrument.—The Daily Colonist, Victoria, B. C., December 3, 1912.

HARTMANN, VIOLIN ARTIST, GETS FLATTERING RECEPTION.

In a varied and interesting program last night at the Metropolitan Theater, Arthur Hartmann, the celebrated Hungarian violinist, demonstrated his wonderful mastery of the instrument.

In addition to the program, Hartmann played as encores Ole Bull's "Melody," MacDowell's "To a Wild Rose," arranged by

Sammis-MacDermid Joint Recitals.

Sibyl Sammis-MacDermid and James G. MacDermid gave a joint recital in Red Wing, Minn., recently. What the singer and composer-pianist accomplished on this occasion is fully explained in the appended notices:

Sibyl Sammis-MacDermid has a rare and wonderful voice and James MacDermid is a composer and accompanist of unusual power and finish. This was the unanimous verdict of all those who were fortunate enough to be present at the exceptionally delightful entertainment given by these artists last evening at the Lutheran Ladies' Seminary.

Mrs. Sammis-MacDermid has a voice of such wide range, it is so large and rich in its tones, and her enunciation is so clear and perfect that from the time she began her program until the last notes died away she held her audience enraptured by the beauty of her interpretation and the brilliant rendition of the music. Added to her wonderful gift of voice, thoroughly trained and mastered, Mrs. MacDermid has a natural charm of manner and vivid dramatic energy, always self poised, but stimulating and inspiring, that adds greatly to her pleasing presence before an audience.

Beginning with a selection from Haydn's "Creation," the first part of the program was given over to selections from Brahms, Reger, Hindach, German authors, Gilbert and other English composers. These were followed by three French selections, including "Berceuse" from Chaminade, and closing with a selection from Massenet.

The closing numbers of her evening's program were selections from the songs of Mr. MacDermid, which revealed his excellent power as a composer of music fitted to stir the heart and arouse the sympathies. Fortunate indeed is Mr. MacDermid to have in his wife one who gives such vibrant expression to his best thoughts. She captivated her audience anew with every number. The three numbers, "Faith," "Hope" and "Charity," of Mr. MacDermid's composing were exquisite, and her closing numbers, "If I Knew You

Hartmann; Hubay's "Zephyr," "Meditation of Thais" and Hartmann's own "Souvenir." While every piece was admirably rendered, the cadenza which closed the program displayed the musician's splendid technic with especial effect. The andante movement in Lalo's symphony also was noticeable among the evening's offerings. In his own setting of "The Wild Rose" Hartmann developed some striking tone variations, and his performance of the "Zephyr" was remarkably clever. Unlike other great musicians of today, Hartmann is free from peculiarities of manner and at no times does his personality obtrude itself to the detriment of his music. His reception by the audience was most flattering.—Seattle Post-Intelligencer, December 5, 1912.

Like Kubelik, Arthur Hartmann, who played his heart out, and to heart's content, at the Imperial last night, takes sides with Paganini. Paganini was for a while called a mountebank because he insisted on gayety and quaintness of texture and color as equally



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ARTHUR HARTMANN.

important to the violin with thematic material and development of ideas. Joachim was unapproachable as a violin philosopher. But philosophers are not yet kings. With his exquisite ease and Napoleonic confidence of bowing, I cannot but rank last night's player among the kings.

Eduard Lalo's "Spanish Symphony" is no child's play. Four movements. Bursts of applause! Ten minutes, which seemed like five! And such fire, such serenity, such ease—everything that the violin has to say said simply, gently, interestingly, quite finally.

With Hartmann one need not stop to say—How beautiful! Wrist and arm are in every motion; how limpidly the harmonics came; how instinctive the tempo-rubato refinements, the welding together of contrasting passages by gradation of bow pressure, and gradation of temperament from velvet to ringing steel, and from namyath hammerforce back again to the touch of the velvet tiger paw or the linnet song whisper.—The News Advertiser, Vancouver, B. C., December 7, 1912. (Advertisement.)

and You Knew Me," followed by "My Love Is Like the Red, Red Rose," were a fitting finale to one of the finest concerts ever heard in Red Wing. Such a voice, backed by such a splendid personality as Mrs. MacDermid possesses, is rarely found. It was the richest kind of a musical feast served with such spontaneity and heartiness as to make the entertainment irresistibly enchanting.—Red Wing Daily Republican.

Possessed of a charming, and at the same time powerful soprano voice, as well as a captivating personality, Sibyl Sammis-MacDermid last evening delighted an appreciative audience at the Lutheran Ladies' Seminary. There was no affectedness in Mrs. MacDermid's singing. It was the clear, rangeful and powerful soprano voice used to advantage in a program of song selections both classical and simple. There was an individuality in the singer's method of expression which distinctively marked each selection.

The program closed with several of Mr. MacDermid's own compositions, which are particularly adapted to the singing of his wife. The compositions were short, and some of them very simple, but an individuality was apparent in each which made them all the more acceptable. Mr. MacDermid acted as accompanist throughout the program and added much to the success of the evening.—Red Wing Daily Eagle. (Advertisement.)

New Sousa Opera.

John Philip Sousa's latest comic opera, "The Glassblowers," now rehearsing, will have its premiere at New Haven, Conn., on January 17, and a week later is to be heard at the Casino Theater, in New York. Edna Blanche Showalter, formerly of the Savage Opera Company, is the prima donna of the Sousa production.

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Regarding San Francisco's Municipal Opera.

[FROM THE PACIFIC COAST MUSICAL REVIEW.]

The San Francisco Chronicle has written about an opera house project for San Francisco during more than two years. This paper realizing that credit for praiseworthy enterprises is rarely ever bestowed, is glad to recognize the Chronicle's splendid services in this matter. It is a relief to find in these days of commercialism a daily newspaper that assists in getting recognition for art and educational problems. The Chronicle has done a fine thing in arousing the patriotic spirit of our wealthy people in a manner that reveals to them the necessity of a great temple of music for the metropolis of the great West. But while we admire the initiative and the persistency of the Chronicle we cannot say that the manner in which this project is being launched is exactly according to the ethics of ladies and gentlemen. The fact that the names of the people who buy boxes, loges and seats appear constantly in the columns of the press is not exactly representative of that dignity of deportment which men and women of affairs should reveal. That it is necessary to put the names of the people who pay money toward this project on the boxes, loges and seats is not revealing a refined sentiment among those who contribute this money. The information that a restaurant will be contained in the Municipal Opera House Building where only those who bought the privilege of a box, loge or seat may have an after opera supper is not anything to be very proud of. And, finally, the bait that is presented to prospective box, loge or seat buyers that the money (either \$15,000 or \$6,000 or \$1,000) will buy them recognition in exclusive society circles does not conform with the rigid principles of polite society.

As far as the writer is concerned, he would be prevented from paying any sum of money toward a project that implies that he paid this money in order to get into a certain social set. That there are many people who do not possess these scruples may be found by scanning the list of subscribers so far. These people are called climbers, and whatever pleasure they may get out of buying the privilege to be considered "in the swim," they are welcome to. They have a right to do with their money what they please, although anyone who reads these newspaper articles will have lots of fun at the expense of some of these box purchasers. But when the Chronicle in its issue of October 31st draws a distinction between the wealthy people and the less fortunate members of our musical cult the thing is a little overdone. Let us quote the Chronicle: "The success of the work should be a gratification to all music loving San Francisco. While the large subscriptions have been made by those with more means, the enjoyment of the opera house will be shared by all. The fact that there will be no rent charges will make it possible to present grand opera at reasonable charges, and with gallery seats at a small price." There is no necessity to emphasize the fact that our rich people have the majority of subscriptions and the rest of us have to take what we can get. Of course, if the public does not get an opportunity to secure reasonable admission prices for this grand opera house, it will not be a municipal opera house at all.

We maintain that there should be at least one thousand fifty cent seats in this opera house and seventy-five cent and one dollar seats proportionately. This is the only way that can possibly justify the many snobbish features that are included in this project. It is bad enough that such conditions exist in a city like San Francisco, but that the public press should emphasize them, and emphasize them in a way as if these sentiments were a credit to those who indulge in them, is something which we, nor any of the many cultured and intelligent people we know in San Francisco, can not see. Most assuredly, let us have a Municipal Opera House, but "for the love of Mike" don't let us make it a "Snobbish House."

We cull the following historical sketch of the inception and final consummation of the Municipal Opera House project from the San Francisco Chronicle of October 31st:

With splendid proof of the readiness of San Franciscans to support grand opera, the subscription list for the boxes in the Civic Center Opera House has been completed. Every one of the twenty-nine boxes offered for subscription (the thirtieth is reserved as a "municipal box") has been taken, with a pledge of \$15,000, making a total amount of \$435,000 now definitely assured and

signed for the San Francisco Opera House. But this does not tell all the story. The enthusiasm of San Francisco has been greater than the measure of the plans, and there are more who wished to take boxes than there are boxes to be taken. The list of the subscribers, which has been made up in a comparatively short time, is as follows: Mrs. C. B. Alexander, William B. Bourn, James W. Byrne, Francis J. Corolan, Selah Chamberlain, Mrs. C. M. Clark, C. Templeton Crocker, W. H. Crocker, Eugene de Sabla, Mrs. M. H. de Young, William Fitzhugh, Mortimer Fleishhacker, James L. Flood, Mrs. Lewis Gerstle, I. W. Hellman, Jr., Phoebe A. Hearst, E. W. Hopkins, William G. Irwin, C. F. Kohl, Louis F. Monteagle, George A. Pope, Frederick W. Sharon, Schilling & Volkmann, Leon Sloss, Harry Tevis, Mrs. William S. Tevis, R. M. Tobin, Mrs. Cyrus Walker, George Whittell, Municipal Box.

To meet the exigencies of the situation there has been added a tier of twenty loggias, which are being taken at subscriptions of \$6,000 each. This new list had hardly been opened when seven were taken, and the committee of the Musical Association expects that the remaining thirteen will be taken in a few days, thus adding \$120,000 to the building fund. When these are sold it is the intention to place on subscription sale one hundred orchestra chairs at \$1,000 each, with the expectation that they will be sold, two each, to one hundred subscribers. If this is done as now planned, there will be added to the fund \$200,000, making a total of \$755,000.

The committee also intends to sell at auction the choice of box locations, at which the twenty-nine box subscribers will be allowed to bid, and the competition for the earlier choices is expected to net another considerable addition to the building fund. According to the agreement between the association and the city, the association is to furnish \$750,000 for the building, while the city provides a block in the Civic Center for the site and furnishes the heat and exterior lighting.

The only right which the subscribers obtain is that of first call on the boxes, loggias, or subscription seat which they are allotted. They are to pay the regular charges for each night on which they use them, and whenever they do not give advance notice that they will not use them.

The plan has now gone far beyond the original conception, which was for an opera house to cost, together with the land, \$1,000,000. The land alone which has been devoted to this purpose is worth that sum. A similar block—that sold to the city for the Auditorium site by the Mechanics Library trustees—brought \$700,000; but this price was on a valuation irrespective of its having become a part of the Civic Center. The Opera House as it is being designed by Willis Polk will cost the full \$750,000, irrespective of the mural decoration which may be added later. The location is on the east side of the plaza in the Civic Center, and on the block bounded by Larkin, McAllister, Hyde and Fulton streets. The other buildings which will front on the plaza will be the City Hall, covering two blocks; the Auditorium and Public Library, covering each a block, and the State Building, which, according to the present suggestion, will have a frontage of a full block, and extend in the rear to the alley in the middle of the block.

It is now almost exactly two years since the opera house project was first undertaken, although there had been several preceding suggestions. On October 18 and 19, 1910, the Chronicle published interviews with Otto H. Kahn, of the New York firm of Kuhn, Loeb & Co., and deeply interested in the Metropolitan Opera Company, in which he intimated that he and his associates would subscribe one half the cost of erecting an opera house in San Francisco. Mr. Kahn at that time estimated the cost at \$1,000,000, including the land. In the following days the Chronicle sought and published interviews from local sources on the subject, and on October 29 a meeting of the Musical Association of San Francisco, which had the symphony project under way, was held, and the following resolution was adopted: "The board of governors of the Musical Association of San Francisco considers that it is entirely fit and proper that the association should aid and abet the project of securing an opera house in San Francisco, and will devote the resources of the asso-

ciation to this end in every possible way." The matter might have ended there, but there were some who continued to urge action, among them being T. B. Berry, since deceased. It was a few weeks later that another meeting of the directors of the Musical Association was called, with the specific purpose of undertaking the raising of money for the opera house. Among those who attended this meeting were: T. B. Berry, John Rothschild, William H. Crocker, I. W. Hellman, Jr., William S. Bourn and M. H. de Young. At the time of Mr. Berry's death a list of verbal subscriptions was practically complete; but again the work might have ceased, had not the Civic Center plans been adopted. It was then that the suggestion came from Supervisor Payot that the city might give the site for the opera house in the Civic Center.

William H. Crocker, W. B. Bourn and I. W. Hellman, Jr., were then acting as the opera house committee of the Musical Association, assisted by E. S. Heller and Joseph Redding. The drafting of a form of agreement with the city was a matter that occupied some time, and was not completed to the satisfaction of all parties until August 21. Finally, the announcement was made yesterday by William H. Crocker that the list of box subscribers was complete and that nearly half the loggias had been sold, thus practically assuring the full amount promised by the association. Nothing has been heard of late from Mr. Kahn, on whose suggestion the work was undertaken two years ago. Under the original plan the local subscription was to have been but \$500,000. There is now that amount signed, with the prospect of at least \$250,000 more, and the site, which is worth at least \$1,000,000. The success of the work should be a gratification to all music loving San Francisco. While the large subscriptions have been made by those with more means, the enjoyment of the opera house will be shared by all. The fact that there will be no rent charges will make it possible to present grand opera at reasonable charges, and with gallery seats at a small price. Willis Polk has been working on plans for the building, the agreement with the city being that the association should choose its own architect with the understanding that the Municipal Bureau of Architecture should approve the exterior plans as in accordance with the general treatment of the other units in the Civic Center. On the completion of the sale of loggias and seats, this agreement with the city will be signed, and it is promised that the opera house will be opened in the year of the exposition—1915.

The Western View of It.

[Portland, Ore., Journal.]

David Bispham, now in Oregon, champions American music on an American stage. If we have no suitable American songs, he says, then sing foreign songs, and sing them in English.

Let Mr. Bispham continue his propaganda. No slogan will meet with a heartier or more general response. No proposal as to music will meet with a deeper enthusiasm.

Almost every nation that has opera at all, has it in its native tongue. France, Spain, Italy, Germany and even Russia each has the masterpieces sung in its own language.

Only we who speak English look wise and listen to song that we do not understand. We array ourselves in our gayest raiment, pay several dollars per, and proceed to watch motions on the stage that might as well be rendered in pantomime.

They say English is not a singing language. Mr. Bispham himself, in his renditions, proves that it is a singing language. English contains some of the most beautiful songs ever sung, and some of the greatest of singers have found delight and profit in rendering them in the tongue that Americans most love.

They say some of the inner beauties are lost in the translation from the original into English. Does it lose more than in the translation into Russian?

Is it not better to lose some of the inner beauties by the translation than to lose them all through their rendition in a jargon that nobody understands?

Oscar Hammerstein at Musicians' Club.

At a meeting of the Musicians' Club of New York held on New Year's Eve, Oscar Hammerstein, who is a member of the club, made a speech referring to his proposed plans for giving opera in English. Before the meeting was held he was entertained at dinner by Ned B. Johnson, one of the governors of the club. This is the only club of which Oscar Hammerstein is a member.



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ELEANOR SPENCER, AMERICAN PIANIST.

The American tour of Eleanor Spencer, the young American pianist, which will be inaugurated next season under the management of Antonia Sawyer, New York, will be of special interest, because this artist is one of the few prodigies who have made good the promises of childhood. As a child of ten Miss Spencer played with marked success in New York, Boston, Philadelphia, Chicago and other important American centers. The critics were lavish in their praise of the child wonder, and noted musicians like William Mason and Dudley Buck wrote of her in glowing terms, as follows:

Eleanor is truly a "wonder-child" in the best sense of the word. She has not only already a remarkably developed technic, but she has unquestionably the "vital spark of heavenly flame," which may be developed but never implanted, by the best teachers. I do not hesitate to say that I have never heard a child (among many) who so seemed to play from her soul as well as fingers.—Dudley Buck.

Eleanor Page Spencer has by nature a genuine musical temperament and a keen perception of both rhythmic and dynamic values. This combination is rare and promises great results. Her playing is temperamental as well as accurate; her touch full of snap and zest; and she has a native feeling for both artistic and poetic phrasing and thus holds the attention of her audience.—William Mason.

These words were penned ten years ago, and meanwhile Miss Spencer has made good these prophecies. Her mother, a woman of good sound judgment and farsightedness, wisely withdrew her precocious child from public life and took her to Europe, where she studied under the greatest masters, her chief teachers being Harold Bauer and Theodor Leschetizky. Her musical education complete, Eleanor Spencer three years ago began to concertize in Europe, and she has, during these three seasons, won distinction in the principal Continental art centers as well as in England. Her most important engagements in Europe have included appearances with the London Symphony Orchestra under Arthur Nikisch, with the famous Dutch Concertgebouw Orchestra, of Amsterdam, under Willem Mengelberg, and several appearances with the Berlin Philharmonic Orchestra, both at Berlin and Scheveningen under Dr. Ernst Kunwald.

The richly endowed young American pianist has everywhere been acclaimed both by press and public as one of the most gifted and refined pianists of the fair sex before the public. Appended are press notices from the principal London papers after her appearance in the British capital on June 12, 1911, under the baton of Arthur Nikisch:

Eleanor Spencer played the solo part in Beethoven's C minor concerto, and the whole was played with excellent finish, a clean, sympathetic touch, and evident grasp of its intellectual qualities.—London Times, June 13, 1911.

The first part of the program consisted of . . . and Beethoven's piano concerto in C minor, the solo part of which was played with excellent feeling and charming delicacy of touch by Eleanor Spencer.—Daily Telegraph, June 13, 1911.

Few concerts of the London Symphony Orchestra given during the season that has just closed have surpassed in interest and variety the last on the list given at Queen's Hall last night. Its special attractiveness was due to several causes; Arthur Nikisch was the conductor, a lady pianist made a remarkable debut. Eleanor Spencer, the new comer, followed with Beethoven's C minor concerto, and at

once sprang into favor by the dignity and reposefulness of her style, fluent technic and clear Pugno-like touch.—Standard, June 13, 1911.

Among other individual performances during the past week we must mention that of Eleanor Spencer at the London Symphony Orchestra concert. Her rendering of the solo part of Beethoven's third piano concerto was a very finished one and distinguished by a straightforward simple style of interpretation. Miss Spencer should be heard in the concert room.—Daily Chronicle, June 17, 1911.

This was succeeded by Beethoven's concerto No. 3, the solo part of which was played with a clearness, technical command and acumen



ELEANOR SPENCER.

by Eleanor Spencer that made prominent the best qualities of the work.—Referee, June 18, 1911.

The soloist, Eleanor Spencer, played with a quiet assurance that contributed conspicuously to the general effect of Herr Nikisch's sympathetic reading.—Morning Post, June 13, 1911.

Eleanor Spencer played the solo part of Beethoven's concerto fluently and with decision. She phrases intelligently and with a nice observation of light and shade.—Star, June 13, 1911.

Eleanor Spencer was the soloist in Beethoven's piano concerto No. 3. There is a certain personality in her playing. She plays with feeling, but does not exaggerate. She is a sincere exponent. Miss Spencer deserves every encouragement and should have a successful musical career.—Musical Standard, June 17, 1911.

Eleanor Spencer made a notable debut in Beethoven's C minor concerto.—Daily Express, June 13, 1911. (Advertisement.)

members. This increase gives the association a large membership of the best teachers of the city. The next meeting is to be held on January 7, when Judge Seymour will address the association on the subject of "Early Greek Music and the History of Notation." The association is doing fine work this season. K. W. D.

Henriette Bach in the South.

Henriette Bach, whose violin playing has been much admired in the East and West, went South last month to fill a number of engagements. The following extract from a report in the Goldsboro (N. C.) Daily Argus tells of Miss Bach's success at a concert in that city:

Henriette Bach played her way into the hearts of her hearers last evening in a recital given in the Woman's Club rooms and by her brilliant accomplishments held quite enraptured a large and elite audience that manifested its enthusiastic delight over and over again by according Miss Bach repeated ovations of applause.

A complete master of the violin, awakening with her magic bow all the latent harmonies of the soulful instrument, Miss Bach's superior has never been heard in this city. In fact, one listening to her vibrant tones can imagine no more skilled violinist, for her playing, of every possible variety—the dainty love piece, the blithe animated minuet, the brilliant concert numbers—rendered with finest technic and most captivating manner, is perfection itself, and pre-eminently distinguishes her as a violinist who has attained the top-most heights of her art. Truly was it the rarest enjoyment to hear the exquisite melody of her notes, and an inspiration to be wafted to music's loftiest realms by her charming playing.

At the first concert given by the Club Musicale, of Como, Pianist Ariani was the soloist. His playing won him an ovation.

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LOUISVILLE MUSIC.

LOUISVILLE, Ky., December 29, 1912.

The third recital of the Metropolitan Concert Course was given Wednesday night, when Mary Hallock appeared at the Woman's Club in a most interesting program. Madame Hallock's special gift is the interpretation of the compositions of Schumann, Chopin and Debussy, and she was particularly happy in her performance of Schumann's G minor sonata and in the three preludes, op. 2, 4 and 22, by Chopin. She is not, however, lacking in the classic mode, and her playing of the Bach C minor fugue was masterful. Owing to an unfortunate indisposition, she was not at her best during the latter part of the program, and she explained to her audience that she was laboring under great disadvantage. However, the warm and hearty applause which greeted her efforts proved that her hearers appreciated her work.

On Thursday night the Louisville Music Teachers' Association met to hear a most entertaining paper by the president, Clement Stapleford, on "Impressions of Modern Music in Russia and Northern Europe." Mr. Stapleford has recently returned from a trip through Russia, Norway, Sweden and Denmark, and his account of the music heard during his travels was both pleasing and helpful. In comparing the music of Europe and America, he said that the latter country need no longer feel that the Old World was so far in advance in musical performances, and his estimation of the church choirs of the respective countries was all in favor of our own. Blanche Lehman, chairman of the membership committee, announced the acquisition of fifteen new

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In America, Jan., Feb., March, April, 1913

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WOLFSOHN MUSICAL BUREAU, New York

(By special arrangement with DANIEL MAYER, of London, England)

THE STEINWAY PIANO

LEIPSI C

LEIPSI C, December 16, 1912.

The tenth Gewandhaus concert under Arthur Nikisch brought the Bruckner fourth ("Romantic") symphony: the Brahms double concerto for violin and cello, played by May and Beatrice Harrison, and Schumann's "Genoveva" overture. The young women earned a substantial success through their fine giving of the concerto. Now, it is the pronounced genius of Arthur Nikisch so to blend orchestral color effects and musical discourse that the hour and nine minutes' gossip of the Bruckner "Romantic" symphony loses its patchiness, and, but for the last few minutes of the finale, causes the symphony to seem an unbroken message of unfailing beauty. The public may finally tire of reading that each Bruckner symphony has all of the exterior features of the other eight, but that is the only way to arrive at an idea of them. So the list of ingredients faithfully includes the orchestral tremolo, much pizzicato by all the strings, preferably cellos and contrabasses, the large use of horns in pompous proclamations, funerals, processions, and, especially in the fourth symphony, a plain, four pulse dance of unusual grace and melodic attractiveness. For the scherzo the horns assemble in a great hunting scene, in which the game is to be worn out by a long, slow run, over much beautiful country. This scherzo is one of great dignity and breadth, so that hardly any composer could write cheerful music of so great import. Along with much other beautiful music, the

Atelier Perscheid, Leipzig.
GERMAINE SCHNITZER'S LATEST PHOTO.

symphony's first and last movements have some short motives that are in pronounced Wagnerian manner, but they pass by quickly to make room for the composer's many other beautiful ideas, that are likewise introduced, but never developed. Properly classifying them as half sublime, yet interminable orchestral gossip, the nine Bruckner symphonies have near-twin neighbors in the nine by the late Gustav Mahler. According to the chosen viewpoint, one group is as nearly worthless or as nearly sublime as the other. The main differences are that Mahler wrote always a much more commonplace dialect, yet sometimes in much richer mood than was possible to Bruckner. So did his long symphonies bring close and industrious development of the fewer motives introduced. But when one further subtracts Mahler's many annoying descriptive effects and circuitous discourse, his works end with hardly more nor less to their credit than those of Bruckner. Whatever may be the final estimate on the eighteen symphonies, they are coming more and more into fashion in Europe, and Leipzig is particularly fortunate in the opportunity to study them all under two very industrious advocates, Arthur Nikisch and Georg Göhler. For the recent Gewandhaus playing of the Bruckner fourth, Nikisch had all the viola players bring over the old Italian instruments from the city opera. Thus the great viola episodes in the andante came to extraordinarily fine performance.

In the fifth concert by the Bohemian String Quartet, Germaine Schnitzer helped present the Dvorák piano quintet, op. 81. The d'Indy second quartet, op. 45, and Mozart G minor string quintet, with two violas, began and closed the program. Bernhard Unkenstein, of the Gewandhaus, was assisting violinist. Miss Schnitzer added another to her long list of noteworthy performances in Leipzig. The artist's gift is well nigh universal, for her nature adjusts itself extraordinarily to every high ideal of composition or performance, and equally in ensemble and piano recital. No pianist of recent years has come into so great Leipzig esteem, but neither has another woman appeared to deserve her rank. The Dvorák quintet, like nearly all of the composer's works, fairly bubbles with music in every movement. The d'Indy quartet proved a highly individual composition by a master who had at all times absolute control

ever his discourse, so that all was direct and plastic. Everywhere were interesting writing and musical portent. The quartet and Unkenstein played superbly again.

An interesting set of unpublished piano variations, the op. 22, by Walter Courvoisier, of Munich, was played by Erika von Binzer in the third concert of the Sevcik quartet. The pianist also played her own setting of the E minor organ chaconne by Buxtehude, and assisted in presenting the Thuille quintet, op. 20. The Courvoisier theme showed a good deal of harmonic character, and the variations proceeded continually in beautifully pianistic material, preponderatingly written for the pianos lower registers. The effect was always that of great sonority and brilliant playing attributes. The Thuille quintet has much music which plays in extraordinarily engaging manner, yet this time it did not seem quite the work of a full fledged genius. The adagio is made up to play in tremendous impulse. The artists gave very perfect performance to this and all other numbers of the program. Miss Binzer had played the Sgambati concerto in Leipzig six years ago. She has gained unusually in finish and power, so that she now interests her audience unfailingly.

An evening of compositions by Roderich Mojsisovics was given by Felix Berber, the soprano Ilse Helling, and pianist Hugo Kroemer. The composer is now director of the Musik Schule at Graz, Austria, after having lived some years in Leipzig. Kroemer is principal piano instructor at the Graz school, and it may be said at once that he is a remarkable pianist. The world may rightfully swing around some day to call him a phenomenally gifted pianist. On the Mojsisovics program he assisted violinist Berber in the D major sonata, op. 29, and played four solo pieces called "Frühlingsmorgen," "Bauerntanz," "Melodie" and C sharp minor impromptu. Except the dance, the solo pieces are still in manuscript. There were ten songs of various intent, according to the titles and texts, but rather of one general kind in that the characterization was attempted solely by harmonic means in contradistinction to the strange rhythmic figures sought and employed by nearly all present day composers. Except for an occasionally demonic rhythmic impulse in the violin sonata, also particularly in the piano impromptu, the composing is there also of the harmonic, kaleidoscopic rather than the composing of character figures. The general result is a music of so complex tonality that not only the public, but the so called critics fail to hear it fast enough, or they fear to believe their own ears at a single hearing. The Leipzig press undoubtedly gave Mojsisovics short weight in the weighing up. They found it easiest to say that his music was manufactured rather than inspired, and some said that the occasional tremendous rhythmic energy was forced and hollow. They might as well have said that the rhythms of Beethoven and Brahms, and the elemental energy of the Bach "Magnificat," were forced. A Mojsisovics symphony (probably his third) has been accepted for performance by the Boston Orchestra. Judging from the harmonic texture of all the works heard in Leipzig, there is probably a sufficiency of color to look well on a large canvas. Barring possible impractical attributes of assembling the material, just as Bruckner and Mahler and Reger were and are impractical, the Mojsisovics symphonies should contain much music to interest. But as an advance argument, the violin sonata heard here is about as impractical as could be invented. Though dedicated to violinist Berber, the courtesy should have been unloaded on some pianist, for it is much more a sonata for piano than for violin. The vocal parts of some of the songs were in unusually difficult intervals, yet Miss Helling sang them well and was cordially recognized, as were the other artists of the concert.

EUGENE E. SIMPSON.

Amiable Algernon Obliges.10, Holmdale Road, West Hampstead,
LONDON, N. W., December 11, 1912.**To The Musical Courier:**

In many newspapers, including your own most estimable journal, it has been stated that the only other living pianists besides Harold Bauer to whom the Beethoven Gold Medal has been presented by the Royal Philharmonic Society are Jan Ignace Paderewski and Emil Sauer. But you have forgotten the still living Arabella Goddard, on whom this same honor was conferred, now many years ago.

Yours very faithfully,

ALGERNON ASHTON.

Godowsky in California.

Leopold Godowsky arrived in San Francisco last Thursday and will give a long series of concerts on the Pacific Coast.

LOS ANGELES

2220 Van Buren Place,
Los Angeles, Cal., December 21, 1912.

There was great rejoicing in the hearts of those most interested in the success of the People's Orchestra when they saw the crowds pouring into the Auditorium last Sunday. An audience of 2,500 almost filled the house. Inspiration was evident in the work of the orchestra, and it met a ready response from the audience. It was the best concert yet given. From the opening overture, "Leonore," No. 3, Beethoven, to the final number, prelude to "Meistersinger," Wagner, there was not a hitch anywhere. The other two numbers by the orchestra were in the nature of novelties. The "Fantaisie Dialogue," Bollman, was a rare treat. The organ in the Auditorium is very fine, and Ray Hastings, who is the organist of the Temple Baptist Church (whose place of worship is the Auditorium), brought out all its power and possibilities in this great organ work with orchestra. The audience more than applauded; it was vocal in its appreciation. Mr. Hastings returned, and to the delight of his hearers improvised most charmingly. He was obliged to do this twice. He has the rare gift of improvisation and is very happy in its use. Conductor Lebegott's own composition, an intermezzo from his opera "Cemele," was a most melodious and charming bit. It was really a duet between the first violin and first cello, with orchestral accompaniment, and as played by Concertmaster Julius Bierlich and his father, Bern. Bierlich, leader of the cellos, was ravishing, and at the insistence of the audience was repeated and then repeatedly applauded. Mrs. L. J. Selby, contralto, was the vocal soloist, and her lovely voice was heard to advantage in Grieg's "Autumnal Gale." As encore she gave a number by a local composer, Abbie Norton.

A very unusual and touching coincidence is the one that puts four members of one family into the People's Orchestra and represents three generations. The leader of the cellos is "dear papa Bierlich," as he is affectionately called by the fraternity, and his son, Julius Bierlich, is the concertmaster. His daughter, Elsa von Grofe-Menasco, is a very talented cellist and plays with the cello section. Her son, Ferd. von Grofe, is in the viola section. It was touching to see father and son rise together to receive the plaudits of the audience after the playing of Mr. Lebegott's number on Sunday's program, and their appearance aroused great enthusiasm.

The return of the Lambardi Opera Company for a month's engagement is a subject of much interest to music lovers, for it is hoped that it presages a permanent grand opera season each year such as is enjoyed by Eastern cities. The club women of Southern California are deeply interested in a permanent opera scheme for this city. The orchestral question being met successfully by the Los Angeles Symphony Orchestra and the People's Orchestra, the chorus work is efficiently settled by the Ellis, Orpheus and Lyric clubs, and every one feels a settled opera of our own would round out all sides. Manager L. E. Behymer, who has been responsible for so much of the musical life here, is ready to do his share. The question will be decided this season and will hinge largely on the patronage given this engagement of the Lambardi Opera Company, which begins December 30. After their great success in the fall, no doubt is felt as to the result. A good many new names have been added to the list of the Lambardi singers. Regina Vicarino, lyric soprano, who was a great favorite here with the Bovani Opera Company two years ago, has been added to the stars and will be heard in "Lucia," "Faust," "Thais" and other operas. Other new attractions are Ester Adaberto, dramatic soprano; Blanche Hamilton Fox, premiere contralto; Mlle. Bertossi, Flora Peneschi, Catarina Desmori and Mlle. Charlebois. Among the men will be Agostini, Alfredo Graziani, tenors; Francesco Nicoletti, Giuseppe Giovacchini and Emilio Peneschi, baritones; Giovanni Martino and Bonaventura Marco, basses; conductor, Arturo Bovi. The first week's repertory includes "Aida," "Lucia," "Rigoletto," "Faust" and "Il Trovatore."

An interesting and joyfully received announcement is to the effect that Madame Gerville-Reache will be loaned us by the Metropolitan Opera Company, of New York, for two guest performances with the Lambardis. She will sing in "Carmen" and "Samson and Delilah." This will be a great drawing card, for Madame Reache is a big favorite here.

L. E. Behymer announces his offerings for January as follows: The Los Angeles Symphony concert, January 10, with Signor Juan de la Cruz as soloist; Leopold Godowsky, the famous pianist, in recital, January 7; a joint concert,

January 23, by Claude Cunningham and Corinne Rider-Kelsey; Marcella Sembrich, January 30. With continuous grand opera, these surely fill a rich month.

One of the largest and most active musical schools in Los Angeles is the Los Angeles Musical College, which occupies practically one floor of the Majestic Building and has a faculty of fifty members, and offers instruction on all instruments as well as vocal, dramatic and the languages. The head of the piano department and musical director is Vernon Spencer, who enjoys more than a national reputation as a teacher of piano, having taught successfully in Berlin for eight years. His pupils by the hundred are employed all over this country and Europe. That Mr. Spencer is not a mere theorist is proven by his own excellent work. Below is a program played one evening to a select company of his friends and which gave great pleasure. But as he himself says, referring to the demand of his friends for more public appearances, "It might be wiser to demonstrate more often and to larger circles that I am no mere theorist, but able to prove my theories in my own playing. However, I doubt whether I could serve two masters successfully. I have seen no one else succeed and I think my teaching is more important than my playing; for a perfect player is not a rare avis, but the teacher who does not merely 'give lessons,' but who educates in a definite and conscious manner is a great and much needed force in every country fostering the divine art." The program above referred to was as follows:

American Group—	
Minuet, E major	Campbell-Tipton
Nocturne, F major	Samuel Bollinger
Fone Poem	Samuel Bollinger
Caprice, C major	Arthur Foote
Second ballad in B major	Liszt
Twelve preludes, op. 28	Chopin
Mazurka, B minor	Chopin
Nocturne, C sharp minor	Chopin
Two etudes, A flat major	Chopin
Etude, G flat major, op. 25	Chopin
Etude, C minor, op. 25, No. 12	Chopin
Miniatures—	
Le Mourant	Aikan
To a Wild Rose	MacDowell
Waltzing Doll	Poldini
Dance Caprice	Grieg
March of the Dwarfs	Grieg
Sonata, op. 27, No. 2	Beethoven
Prelude, C sharp minor	Rachmaninoff
Melodie, E minor	Rachmaninoff
Polichinelle	Rachmaninoff
Caucasian Dance	Rubinstein-Spencer
JANE CATHERWOOD.	

Greetings from Columbi.



The tenor, Ugo Columbi, sent Christmas and New Year's greetings to THE MUSICAL COURIER from Milan.

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MUSICAL STOCKHOLM.

Stockholm, December 5, 1912.

A cycle of "Ring" performances took place at the Opera
House on December 2, 4, 7 and 9, with Heinrich Knot



(C. O. Petersen, in Simplicissimus.)
MUSICAL ENTHUSIASM.

"In all my life I'll never steal another phonograph. Just see how
far one has to travel into the forest before being able to enjoy the
music."

(from Munich), Mrs. Lykseth-Sporkmans, Wallgren (an
excellent Wotan), etc.

Heinrich Knot sang here also the parts of Radames,
Tannhäuser and Lohengrin.

On account of the visit of the King and Queen of Den-
mark, a gala performance of "Madama Butterfly" was
arranged for November 19.

The premiere of "Thais" took place at the Opera, De-
cember 2. The interest of the audience was great, the
house being sold out in advance. A new singer, Jennie
Speimert, was excellent in the title role, what with her
fine figure, good voice and dramatic intensity. Mr. Wall-
gren, the Athanaël, reached rare dramatic heights. Harald
André, the stage manager, also deserves credit. Thorolf

Edith Barnes, Soprano, Boston and Montreal Opera.

Called to take the role of Marguerite on the shortest
notice, Edith Barnes, soprano of the Boston and Montreal



EDITH BARNES,

Of Boston and Montreal Opera Company as Nedda in "Pagliacci."

Opera Companies, acquitted herself so successfully in the
part that the Montreal papers all joined in predicting a
brilliant future for this promising young American singer.

Janson painted some fascinating scenery of Alexandria,
showing that he is even better than his father, who also
was a valued decorative painter of the Opera House. The
ballet, in its dance of the second act, was splendid, assisted
by Victoria Straudin, Anno and Oscar Tropp and Carl
Johannesson. In the royal box were Princess Ingsborg,
the Princes Charles and Wilhelm.

A recital was given at the Academy of Music, Novem-
ber 20, by Mathilda Yungstadt, for some years a valued
member of our Opera. Her voice has lost none of its
charm. The program contained an air from "Gioconda,"
and songs by Stenhammer, Sibelius and others. The
singer as well as the assisting artists, Eva Mudocci and
Bella Edwards, received a cordial welcome from the audi-
ence.

Rina Fianco, the young Italian pianist, who accompanied
Joan Manen here two years ago, has improved much since
her visit then, developing much warmth in tone and clear-
ness in technic. Her rendition of the Italian concerto of
Bach was most effective. The audience was not large, but
very much interested.

The symphony concert of the Gothenburgh Orchestral
Society, November 20, had only numbers by Christian
Sinding, who conducted.

At the Chamber Music Society's fourth concert, Novem-
ber 21, Julius Ruthstrom proved himself to be a fine
musician in the G minor concerto for violin by Max
Reger, for whose introduction Mr. Ruthstrom has done
so much here. He may be rated as our best violinist at
present; he has much feeling and an absolutely sure tech-
nic. In a sonata by Paul Juon for violin and piano Miss
Molander at the piano, also was very successful.

Our Beethoven cycle at the Opera House gave us, among
other things, the "Eroica" and the fourth symphony, ex-
ceedingly well done by the orchestra, conducted by Annas
Järnefeldt.

As Carmen, Julia Claussen bid Stockholm farewell, No-
vember 29 at the Opera, and at a concert in the Academy
of Music, December 2. Both audiences applauded her
frenetically. The singer was honored with a supper after
the concert by her many friends.

Julia Claussen, accompanied by her husband, will leave
December 10 for America. Her engagement at the Boston
Opera begins January 1, 1913. L. UPLING.

Among the above mentioned notices appeared the follow-
ing tributes:

Taking Miss Barnes' interpretation of Marguerite as her first per-
formance here in such an important role, it must be said that she
did surprisingly well. As was perhaps only natural, she showed
some nervousness at times. On the whole, however, she sang her
part well. She has a soprano voice of fine quality and uses it with
considerable art. In the church scene she rose finely to the dra-
matic possibilities. On the whole her reading of the part was one
of great promise.—Montreal Daily Witness, November 2, 1912.

Miss Barnes' voice is very bright and devoid of any suggestion of
hardness. She made wise use of the vocal material at her com-
mand, getting a full, round high B without forcing and husbanding
her strength with commendable forethought.—Montreal Daily Her-
ald, November 2, 1912.

Miss Barnes has a really fine voice, clear and fresh, and in cer-
tain of the passages allotted to her as Marguerite sang with taste
and good feeling. She is to be congratulated on having passed
through the very trying ordeal of the first performance of a big
part successfully. Many an artist who was destined later to attain
stellar heights had an initial performance which augured far less
promisingly.—Montreal Daily Star, November 2, 1912.

Miss Barnes possesses a rich, beautiful voice and played the part
of Marguerite with sincerity.—La Patrie, November 2, 1912. (Ad-
vertisement.)

McGill University Conservatorium of Music.

Since the orchestral concert on December 10, examina-
tions in the various branches of theoretical music for all
students attending the conservatorium as well as practi-
cal examinations for those who first entered as students
at the beginning of the autumn term have been the order
of the day.

The Christmas vacation over, activities were resumed on
January 2 at this Toronto institution for individual les-
sons, while lectures for the second term will start a few
days later.

An Author's Reward.

(From the Atlanta, Ga., Constitution.)

The last time my publisher was in town he let me ride
around in his auto for three hours, and this Christmas he
sent me a meal ticket which will last over New Year's.
And yet there are disgruntled souls all over this country
complaining that there are no rewards in literature! [Why
was the American composer overlooked?—Ed. MUSICAL
COURIER.]

WASHINGTON

The Kenesaw Apartment,
Phone, Col. 3098,
WASHINGTON, D. C., December 30, 1912.

Since the recent appearance here of Harriet Ware, pianist and composer, of New York, Washington has been suffering from a dearth of musical events, but now that the Christmas rush is over we can settle down expectantly for some rare treats during the coming months, as many artists have been booked by the local managers. At this time, too, Washington is busy pushing along its Washington Symphony to success. Considering the lack of musical news, we are tempted to add our word to the letter published in THE MUSICAL COURIER of December 11, and signed by Ernst Bystrom, on "(un) musical critics in music." Mr. Bystrom surely must have been reading some of the Washington daily papers, though he says "advancement of musical taste and knowledge has been enormous during the last twenty-five years, and I can only explain the reason for it by rejoicing in the fact that (un)musical criticism in our daily papers is the only thing which the public does not read, and thus, in spite of the money paid to the critics, it does no harm." It may be that in some cities the musical comments in the daily papers are not read, but I can assure the gentleman that the musical criticisms written for the Washington papers are read with great delight by many and keen enjoyment is derived therefrom. What could be more delicious than the following, taken from a criticism of the splendid concert given jointly by Miss Ware and Mr. Wells for the Friday Morning Club. Speaking of Miss Ware's cantata, "Sir Oluf," the newspaper critic says: "In writing the music for this cantata the musical collaboration with the poetic themes are uniformly (note) ideal. The themes are dignified and never trivial, sometimes rising to great significance and beauty. There is not, however, in every case perfect unity between poem and music." What? Speaking of Mr. Wells' voice, the critic says: "Mr. Wells has a wealth of voice, more of a high baritone than a tenor, although it would no doubt develop in the upper register if he knew how to use it." We should say that if any one "knew how" Mr. Wells does, his mezza voce being almost perfect. Still another in reference to the singing of the chorus: "They (the fairies) showed great skill in what might be called 'pizzi-

cato." Ye gods! and this applied to the voice. What a sight it must have been—all the fairies (?) twanging their vocal chords at one and the same time. Or did they take turns?

Still another: "Fine soprano voice showed off well in many spots, particularly when she gave out the full strength of her voice." This soprano must have been an impressionist. In writing up the the Ysaye concert this same critic informs the public that "his charming little apology, in French, for the lowering of the lights, was instantly understood and appreciated, showing the real cosmopolitanism of a Washington audience." The truth of the matter is, Ysaye in referring (in French) to his next number on the program (a piece written in the fifteenth century) said an organ was necessary, but lacking that, the imagination of the audience was called upon, etc. It has been our impression that newspapers were to convey information to the public. Heaven help the public!

Percy Rector Stephens, a vocal teacher of New York, was a recent visitor to Washington. It is in Mr. Stephens' studio that Clyde Leonard, of Washington, teacher of piano and organ, is making his New York headquarters.

H. H. Freeman, organist of historic St. John's Church, is giving a series of organ recitals.

Iverna Childs, pianist, assisted by Viola Schippert, soprano, and James Young, tenor, delighted a large audience with the program they presented before an audience of the blind of the District, in the Congressional Library.

Mrs. and Miss McCarty gave last week a studio recital, participated in by their most advanced pupils.

Angela F. Small, in her unique programs of folksongs, sung in costume is causing pleasant comment. Miss Small has but lately returned from Europe, where she arranged these programs from manuscript.

Dick Root.

MUSICAL HOUSTON.

Houston, Tex., December 27, 1912.

The phenomenal musical growth of Houston, where any concert of importance draws an audience of several thousand, demonstrates THE MUSICAL COURIER's claim that music must be given at prices within reach of the masses if the people are to hear enough to develop discriminating appreciation. Houston has had from three to five music clubs for twelve years, each giving three concerts a season, presenting many fine artists. A season subscription is sold for five dollars, the purchaser receiving nine tickets (three to each concert). Each club has an active membership of from seventy-five to one hundred and fifty, paying annual dues of eight dollars. The Treble Clef Club, under Mrs. Robert L. Cox, inaugurated a plan (since adopted by other clubs) exempting from dues active members who secured twenty season subscribers. This stimulated the campaign, bringing a big financial return. Under the foregoing plans only in one instance has a club had a deficit, due to Calvé and Galski appearing the same week, the former being an independent attraction. The following are among those who have appeared under the auspices of the clubs, receiving their usual fees, sometimes more on account of time consumed in travel: Schumann-Heink, Tetrazini, Galski, Jomelli (three times), Nordica, Eames, Florence Hinkle (twice), Campanari (twice), Herbert Witherspoon (twice), Evan Williams, Mariska Aldrich, Madame Rider-Kelsey (twice), Bispham (three times), Yaw, Fannie Bloomfield Zeisler, Josef Hofmann, Vladimir de Pachmann, Fritz Kreisler, Arthur Hartmann, Cecil Fanning (twice), Gogorza, Cunningham (twice), Maconda (twice), Hissem de Moss, Myrtle Elvyn, etc., etc. Think of an opportunity to hear these artists at a fraction above fifty-five cents!

The combined Choral Club and Quartet Society will give their second concert on January 27, presenting Zimbalist.

The Treble Clef Club will sing the cantata, "Night," by Saint-Saëns, at its second concert, January 24, the Chicago soprano, Luella Chilson-Ormann, and Hans Richard appearing as soloists.

The Texas State Saengerfest will meet in Houston, May 5 and 6. The St. Louis Symphony Orchestra, Max Zach,

conductor, with Marie Rappold and Carl Schiegl, a German baritone, as vocal soloists, have been engaged.

The Houston Municipal Band, Charles Lewis, conductor, give free concerts at the city parks during the warm months and Sunday afternoon concerts in the winter season. Esther Palme, soprano, was soloist on December 22, and Blanche de Forney is announced to appear December 29, after which the band will make a State tour of several weeks.

The joint concert of Nordica and Bispham on December 2 attracted a large audience. Both artists received frequent recalls.

Yvonne de Treville appeared in recital, December 6, her accompanist being Harriet Bacon McDonald, of Dallas. Miss de Treville revealed a rare coloratura voice and fine technic. In the group of songs in English her diction was flawlessly distinct, making a strong plea for a greater mastery of our language as a singing medium.

Edna McDonald is spending a month in New York. Before her departure, her vocal class was presented in a recital at the Press Club Rooms. Mrs. McDonald is a friend and pupil of Madame Galski.

Linnie Nielson-Asbury sang "I Know That My Redeemer Liveth," from "The Messiah," at the holiday song service of the Second Presbyterian Church. At the same service Anna Tomfohrde sang "Rejoice Greatly," from the same work. Price Boone singing "Comfort Ye" and "Every Valley." These singers are pupils of Mrs. Robert L. Cox.

The Girls' Musical Club has engaged the Flonzaley Quartet for April 30. Dr. Surette, of Oxford University, will deliver three lectures, one on Bach and two on Beethoven. Ina Hogg, daughter of the late Governor Hogg, is president of the club, and a pianist and musician of ability.

Arthur Saft, a violinist of fine attainments, possessing both temperament and scholarly intelligence, came to Houston about a year ago and has won a high place in the esteem of musicians, and is doing his part in the musical upbuilding of this place. Mr. Saft studied under the best masters of Europe for several years.

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Op. 23. TWO SONGS

APRIL, APRIL. Words by William Watson..... 50
FERRY ME ACROSS THE WATER. Words by Christina Rossetti..... 50

Op. 26. SONGS OF EXPERIENCE

THE SICK ROSE. Poem by William Blake..... 50
INFANT SORROW. Poem by William Blake..... 60

Op. 27. SONGS OF THE OLD SOUTH

WAY DOWN SOUTH. Poem by Howard Weeden..... 50
THE SONG OF THE WATCHER. Poem by Howard Weeden 50

A contribution of high artistic merit and individual interest, these six new vocal numbers by Mr. Homer make an instant appeal to the appreciation of discerning singers. They are very dissimilar in character—the *Song of the Watcher*, an air of melancholy intensity of mood, with a chord accompaniment which emphasizes its sombre inflections, offers a striking contrast to the happy grace of the ballad-like *Ferry Me Across the Water*, as charming as it is short. *April, April*, a delightfully lyric setting of William Watson's well-known lines is, as befits its text, conceived in a mood of springtime exuberance; while in *The Sick Rose* the composer brings out the tender poetry of Blake's words with wonderfully expressive emotional fervor. *Infant Sorrow*, a ringing, spirited vocal *allegro molto*, is unquestionably the setting of this other lyric by Blake, and in *Way Down South* the composer reverts to his ever delightful "bandanna ballad" style with his usual grace and effect.

G. SCHIRMER
3 East 43d Street New York

THE ROOTS OF MOZART'S ART.

BY PROF. DR. HUGO RIEMANN.

No master drops from heaven! Mozart, however, seems to have been an exception. By means of his unprecedented precocity it was possible for him to rival the most celebrated masters. But not even Mozart dropped from heaven!

It was his good fortune to be born at a time when the naive stammerings of a new direction in musical style were already a rage in the world; at a time, indeed, when all that was needed while yet in the cradle was a consecrating kiss from one of the muses. All that Mozart said was good, new, lovely and marvelous.

Twenty years earlier, all that would have been impossible. In the days immediately before him, musicians were the product of scholastic training, and possessed an ability that was well developed and many sided. All that was said must be sound and worth while in order to come to a hearing. And it so happened that in the time of Corelli, Abaco, Handel or Bach, a novice had a place that was far from enviable.

The principle that obtained at the close of the period 1700-1740 in the flourishing of classic Italian chamber music was characterized by majestic earnestness and solemn greatness. This grandiose style—distinguished by its long windedness of phrase and by the iron logic that bound together coherent movements—could alone be achieved by those whose fitness for such tasks had been ripened by hard study. Naturally, this style was diametrically opposed to that of wonder-children.

The period underwent a complete and most remarkable change about the middle of the century, about the time when Johann Sebastian Bach died. It may strike one as passing strange, but now had come a time when even the children and the unsophisticated could have their say. And there also sprang up a new manner of musical expression, a style of unheard of simplicity, modest, natural and permeated by childlike innocence. This simple and childlike expression of naive feelings quickly won a most pronounced victory over erudite and strictly prescribed forms. Even some of the older masters laughingly laid aside their perukes and powdered wigs, and were nowise abashed when in scant white locks they appeared in the company of curly headed youngsters, becoming, as it were, children among children.

Thus there dawned a new period of childlike simplicity. Whence had it come? And how? But having come, knowledge of it spread everywhere at lightning speed. Art's old traditions and temples now were razed. New theories supplanted the old. These new theories did not come by way of monastic cells, nor by way of sacred edifices lighted by stained glass, but their inception was found in the open fields, in the forests, in the wide freedom of Nature, and under the expanse of azure skies.

To be sure, some of the more pedantic musicians, still nursing ill will and suspicion, amid ominous head shakings, reviled the enthusiastic devotees of this new style and did not hesitate to dub their compositions the meaningless trifles of children and fools. Thereby the new tendencies were not checked. On the contrary, rose garlanded children, dancing and singing, in company with still youthful graybeards, encircled the mossbacks, and amid jublations, forced them to dance until exhausted they passed into eternal oblivion!

The new style began in the chamber and in the concert room. Directly it had its grip on the opera house and the church. Afterward, it found its way to the street—unless it might not be more accurate to say that it found its way from the street to the chamber!

It was a most remarkable period. All at once, some one bethought himself of the folksong, and it so happened that almost immediately the good natured pleasantries of peasant life supplanted the heroic and mythical subjects of Italian opera. The stately bowings and curtsies of the minuet escorted the fugue out of the concert room. A chambermaid at Naples playing the part of a grand dame, a beggar in London singing street songs, a mysterious prophet from Broda in Bohemia, dressed in an outworn coat, in the Paris Grand Opera House, fiddling a minuet brought by evil spirits from some darksome attic chamber in its Czech home—these, and more, are but different investitures of a new-time spirit which appeared in the chief centers of an older art and wrote in letters of flame: Mene, Mene, Tekel, Upharsin!

In all the new formations which the eighteenth century introduced there is seen an inner connection and the one driving force. The music of the period was penetrated and permeated by the simple nature of which we have spoken, and which may now be regarded as the opposition of sound popular instinct to that of ambiguity and artificiality. And so almost at one time it happened that musicians in sunny

Italy and upon the foggy banks of the Thames introduced the opera buffa and the singspiel to an already stilted and empty opera seria. On the Pleisse, the song muse voiced its student songs and pithy dance melodies as forebodings of the springtide of a new Lied. And just these new, simple melodies, the like of which never before had been conceivable, were now disseminated from the idyllic little city of Mannheim in the form of an instrumental music of so captivating a charm that the once little esteemed symphony in a few years won a complete victory in London, Paris, and in all the world, as being the worthiest of all musical forms, and assisted in bringing about a recognition of the best that still existed in the older style of chamber music.

It is idle to lament that through the passing of the old form of art priceless treasures were lost from sight. It was nearly one hundred years afterward before the master-works of Sebastian Bach were even so much as partially recovered. But it is still a fact that the new art movement directly submerged the literature of many centuries.

The new art grew with such rapidity that even its own firstlings were soon overgrown; and then in a few more decades this second growth was already forgotten. Not

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only were the beginnings of comic opera and the singspiel overtaken and superseded by their later developments, but also the beginnings of the instrumental style disappeared before the flood of works that were being newly produced. And even works that were meritorious were deposed by the vacuous, diluted and gaily puffed up imitations written by adepts belonging to the new direction. Finally, however, there arose masters who stood out as high and isolated towers, and they transformed the old forms and merged them definitely into the new. These masters were Haydn, Mozart and Beethoven.

But without going into a burdensome detail I should like to point out that neither Haydn nor Mozart dropped from heaven, but that both having been evolved as the natural outcome of the art of the period were the heirs of the Mannheim school of composers, and perfected their art by extracting their life's strength from Mannheim soil. Then Mozart's course becomes perfectly clear.

The complete change of style was accomplished between the years 1745 and 1754 by the Mannheimists. Their style the Vienna classicists developed to its ultimate perfection. But it is still a matter of wonder that this fact respecting the importance of the Mannheimists was not recognized long ago.

Among the great Mannheim composers may be named the very genial Johann Stamitz. He died March 27, 1757, or about fourteen months after the birth of Mozart. The great contemporary of Stamitz was Franz Xaver Richter (1700-1789). He was most active in the reforming of musical style and produced works that won the greatest esteem not only in South Germany, but also in Paris and London. Editions of his works were published in Paris, London and Amsterdam, and then disseminated throughout the world.

Otto Jahn in his very fine Mozart biography says nothing concerning the glory of Richter, and he does not even mention the name of Stamitz. But without comment, he mentions Karl, the son of Stamitz, in company with Cannabich, Toeschi and Cramer.

Then if one refers to Pohl's excellent Haydn biography, no significance is attached to the now famous Mannheim

school of composers. In speaking of Johann Stamitz as the "founder of the so called Mannheim school," he has in mind only Stamitz as the teacher of many fine violinists. Then without chronological order, he names passingly Dittersdorf, Mysliweczek, Vanhall, Toeschi, Vanmaldere, and many others, in such a general way as to furnish pretty good evidence that he did not appreciate the part played by Stamitz as a composer. But any one who will carefully study this period will find it difficult to understand how the glory of the Mannheim school of composers could have been overlooked in the history of modern music. For that reason the biographies of Haydn and Mozart need to be revised. The role given to Philipp Emanuel Bach and to Johann Christopher Bach in the development of the Viennese masters should largely be given to Johann Stamitz and his personal pupils, Cannabich, Toeschi, Filtz, Beck, Eichner, W. Cramer and J. Fränzl; as also to his sons, Karl and Anton; and to the masters, Dittersdorf, Leopold Hoffmann, Johann Christian Bach, Leopold Mozart (father of Wolfgang), Boccherini, Gossec, Vanmaldere, Mysliweczek, George Benja, and others.

Along with the name of Stamitz there should be mentioned Gluck and Pergolesi, as these two great composers show signs of the new style. Gluck's seven trios show him to have been the first musical miniature painter of intimate character. Pergolesi is the supposed creator of the cantabile allegro.

This appreciating of their eminent predecessors in the new style does not take from the worth of Haydn and Mozart, but adds very materially to their greatness. In them one is obliged to admire the heights to which they attained in the development and perfecting of the new style.—Translated from Die Musik, by S. Harrison Lovell.

MUSIC IN SPOKANE.

SPOKANE, Wash., December 24, 1912.

Joseph D. Brodeur was the musical director at the last concert given by the Wednesday Morning Musical Club, at Eilers Hall. Mrs. Robert A. Glen was the assisting accompanist and Frank T. Miles presided at the organ. Although it is some time since the concert took place, the unusual program merits some mention. The club was recently organized and has added greatly to the musical prestige of the city. Many of the best voices in Spokane have joined and the promise for the future is rosy.

The music for the last concert included these choruses: "Before the Daybreak," Nevin; "When Love Hath Entangled," Brahms; "Mary Magdalene," cantata for solo and chorus, Vincent d'Indy. Mrs. Dayton Stewart sang the incidental solo in the cantata. A quartet consisting of Mabel Metz, Mrs. N. A. Krantz, Mrs. A. A. Kraft and Mrs. M. Shaughnessy rendered two numbers, "Twilight Dreams," by Gillet, and "Summer Night," by Oehme. George C. Kirchner, cellist, played "Widmung," by Popper, and "Pensee Amoureuse," by Herbert, assisted at the piano by Harold Strong; Theodor Lammers, baritone, sang Schumann's martial song, "The Two Grenadiers," and the incidental solo in an arrangement of Schubert's lied, "To Music," the club singing the chorus. Edward W. Tillson played Liszt's "Boating Song" after the rendition of the Schubert lied. The club, with Pearl Hutton Shrader, solo soprano, sang also an arrangement of Dell'Acqua's "Chanson Provençale." George Buckley, violinist, played Sarasate's eighth Spanish dance, assisted at the piano by Sam Lamverson. Such an array of talent for one concert is quite extraordinary. S. H.

Washington Tributes to Alda.

Frances Alda, who has been appearing in concert under the able management of Frederic Shipman, has received many tributes from the daily press in the various cities in which she appeared. A few weeks ago she sang in Washington and the Washington Star in its criticism of the concert said:

Madame Alda is one of the finest operatic singers who have ever come to this city. Her little silver elephant, a talisman of good luck, in which, it is said, she reposes great faith, rested on the piano throughout her recital. She never appears without it.

Among the other comments by the daily papers of the National capital, the Washington Post commented as follows:

The concert by Frances Alda will hold its place in memory as one of the most delightful of musical experiences. It would be difficult, however, to recall any performance or program so enchanting as this. It is nothing less than a spell that is cast by the appealing beauty, the even purity of tone, and the wonderful timbre of Madame Alda's voice, and it is plain that the gifts and attainments of Frances Alda insure her a place in the annals of concert and opera of which her already brilliant success with the Metropolitan Opera Company is only a beginning.

The Washington Herald said:

Madame Alda's art has been carried to the highest point of vocal finish.

The Washington Times said:

Madame Alda can sing any song she pleases. Madame Alda is younger than most of the prima donnas who come our way, and her youthful freshness of voice and face add much to the charm of her singing. (Advertisement.)

ST. LOUIS

ST. LOUIS, Mo., December 30, 1912.

One of the characteristic traits of the average citizen of St. Louis is a fear that he might speak too highly of his home city, its inhabitants or its products; consequently, he gets into the habit of saying as little as possible about these subjects. The Chicago man, the Pittsburgh man or the Kansas City man may brag as much as he pleases about everything relative to his native city. The New York man or the Boston man may refer with ill concealed superiority to the remarkable points which cast distinction upon his native burg. But the St. Louis man keeps silent. Should he in a moment of confidential loquacity undertake to explain his views in reference to his home town, it is apt to be in disparagement of everything associated with the metropolis of Missouri. That is the reason why there is much less known of St. Louis throughout the length and breadth of the country than of any other important city in it. It is true that the World's Fair in 1904 did considerable toward extending the city's reputation, but the natural modesty of its inhabitants prevented the outside attendance at the Exposition from being as large as it should have been.

Among the features of this city which are not known as widely as should be is the St. Louis Symphony Orchestra. It has had a continuous, steady growth through the past thirty-three years, and yet the writer was at a concert given by the Minneapolis Orchestra in a large town in the southwestern part of this State, and was asked by a neighbor if St. Louis possessed a symphony orchestra! As it is, we have fifty concerts per season given by our orchestra—fifteen on Friday afternoons, fifteen on Saturday nights and twenty on Sunday afternoons. There are one thousand and ninety subscribers to the Friday and Saturday concerts, who pay \$200 each for the thirty boxes per season, \$17.50 for the parquet seats, \$10 for the front and \$7.50 for the rear balcony seats. The Sunday afternoon concerts are "popular concerts," familiarly known as "the pops," and the prices range from \$1 down to twenty-five cents. Some of the boxes have been subscribed for at \$100 for the season. As it is impossible to support such an orchestra by means of subscriptions and single seat sales, it was found necessary to have a guarantee fund established. So \$30,000 was subscribed to this fund by two hundred guarantors. It may readily be seen from all this that the public here wants a symphony orchestra and is willing to pay for it. The business side is a rather cumbersome one. The officers consist of a president, five vice-presidents, an executive committee which has fourteen members, and a board of management which contains forty persons. Besides, there is a manager, who is really but little more than a very competent clerk, and who is altogether subject to the decisions of the executive board. Now, the present manager, Arthur J. Gaines, is naturally a very able man, and if given sufficient leeway will develop all the resources of the organization to a very considerable extent. By giving more authority to the manager the society can obtain quicker results and work upon more definite, systematic lines than heretofore. Such managers as Charles A. Ellis and Frederick I. Wessels have been made in just such a way. Mr. Gaines could very likely eventually rank alongside these men if permitted to become a "real" manager. The conductor, Max Zach, during his four years in that capacity, has grown in the esteem and respect of our music lovers. He is the exact opposite of his predecessor, Alfred Ernst, who was "temperamental" to the verge of hysteria. Mr. Ernst's excessive emotionalism interfered with a proper, careful drill of his men. He worked entirely upon general lines, and left details to take care of themselves. Of course, he satisfied such of his auditors who liked fortissimi worked up to the fullest extent in a Tchaikowsky symphony, accompanied by the most excited gesticulations on the part of the conductor. Mr. Zach, on the contrary, is always cool, dignified, sincere. His rehearsals are directed with great patience and care. He knows his scores thoroughly, and while he does not conduct from memory, it is easy to see that he relies but little upon the printed score. He plans his effects carefully, and seeks to blend his instruments in a homogeneous manner. His men have full confidence in his musicianship and in his judgment. While not especially familiar with them, they like him, and are willing to take pains in order to carry out his wishes. The seventy-seven members of the orchestra have had considerable experience in training under a number of well known conductors, and by this time have become well acquainted with the majority of the most important orchestral compositions. The concertmaster, Hugo Olk, is an exceptionally able man, who has occupied a similar position in several renowned symphony orchestras. He combines a really poetic style with a vigorous leadership. The St. Louis Symphony Orchestra can hold its own with

the Cincinnati, the Philadelphia and the Minneapolis Orchestras. It is not as yet to be classed with the Boston Symphony, the New York Philharmonic or the Thomas Orchestra. Now, if it is as good as it really is, it should certainly be better known throughout the country. The smaller cities and towns within a radius of five or six hundred miles from St. Louis should not know what the Minneapolis, the New York or the Chicago Symphony Orchestras can do and be absolutely unfamiliar with the St. Louis Symphony Orchestra. It is very likely that Mr. Gaines will perceive the opportunities for engagements elsewhere and will persuade the members of the executive committee to engage in a spirited and healthy competition to get such business as there may be had.

During the past past week there has been little of musical interest here outside of that which pertains to the celebration of the Christmas festival. The most prominent churches had elaborate programs, and THE MUSICAL COURIER correspondent regrets that only lack of space prevents him from giving several of them. At St. Peter's Episcopal Church on December 22 the eminent organist and conductor, Charles Galloway, performed C. B. Hawley's melodious Christmas cantata, "The Christ Child." Mr. Galloway has a fine chorus choir of twenty-one trained voices, and it is scarcely necessary to state that this cantata was rendered in a most praiseworthy manner. The rector, Rev. ZeBarney Thorne Phillip, is a most excellent musician, as well as being a clergyman of great force, and enters with sympathetic appreciation into all the musical features with which Mr. Galloway so liberally provides St. Peter's.

E. R. KROEGER.

Amsterdam Tributes to Albert Spalding.

Albert Spalding's tour in Holland during the month of December proved one of the most successful and interesting in his whole career. He was immediately reengaged for concerts in Amsterdam for the month of March, 1913. The following criticisms are free translations from two papers in Amsterdam:

Albert Spalding proved himself an artist who, although until now unknown here, belongs among the greatest violinists of our time. He possesses everything calculated to impress and enthrall us, a brilliant technique, inborn artistic sense, a warm temperament, and above all, a wonderfully singing, rich and luscious tone, which always marks the truly great artist. From the first till the last note, Spalding grips and holds you fast, till you spontaneously applaud with enthusiasm—even after the encore. His program was in two parts, sharply contrasted—the one serious, the other sensuous. In both genres he showed himself equally great. After a sonata of Handel and a rondo by Mozart, he played a sonata in A minor by Max Reger, with breadth of bowing, absolute mastery coupled with his feeling for style. It was a splendid conception. But he can also sing tenderly with simple emotion and with subtle depth, as he showed us in the César Franck andantino, in which the remarkable playing of Coenraad V. Bos co-operated to put upon us a hypnotic spell. Rhythmically in perfect unison with Bos in the madly difficult passages of the Hungarian dances (Brahms-Joachim), Spalding, an American, played with fiery Southern temperament, and further, how charming in color and intimacy was the ensemble in the "Orientale" by Cesar Cul. Whatever Spalding plays, be it the serious work of Reger, be it the interpretation with magical depth of tone in the "Serenade Melancolique" by Tchaikowsky, or even the purely virtuosic pieces like the polonaise of Wieniawski, he always remains the great artist. Note well, all you violin students and all you music lovers, Tuesday, December 17, Spalding and Bos will play again.—L. Van Gigh, Jr., in Amsterdam Telegraf, December 12, 1912.

A very serious violin virtuoso whose artistic qualities make a deep impression, serious musicianship and real violin temperament, an exquisite intonation, always a singing tone of manly strength and clear rhythmic impulse. The tone is extremely cultivated and the interpretation distinguished even in the lighter effects of the bravura pieces. He (Spalding) impressed us in such a way with the Reger sonata that this marked the significant thing of the evening. This interpretation was masterly.—Amsterdam Alegemeen Handelsblaff, December 12, 1912. (Advertisement.)

Music in Switzerland

At Montreux, symphony concerts under the direction of Ernest Aussernet will be given in the Kursaal during the season. The programs submitted to subscribers are very attractive, and among the soloists engaged are noted the names of Kubelik and Hugo Heermann, violinists; Rislér, pianist, and some well known singers. As is usual in many European resorts the programs are prepared in advance for the entire season, so that patrons may know beforehand what they are going to hear. Among the works to be played are: Berlioz's "Carnaval Romain," "Roi Lear"; Bantock's "The Pierrot of the Minute"; Chabrier's "Gwendoline"; Cornelius' "Le Barbier de Bagdad"; Elgar's "Cockaigne"; Gluck's "Iphigénie en Aulide," "Alceste"; d'Indy's "Ferval"; Rimsky-Korsakow's "La Nuit de Mai"; Schillings' "Ingwelde"; Schumann's "Manfred"; Tchaikowsky's "Romeo et Juliette" overture; Borodine's "Marche et danses du Prince Igor"; Bruneau's "Entr'acte symphonique de Messidor"; Glazounow's "Stenka Razine"; Moussogorski's "Introduction et Polonaise de Boris Godounow," "Danses Persanes de Chovantchina," etc.

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MUSIC IN VENICE.

VENICE, Italy, December 12, 1912.

While recently in Milan the writer attended the performances of opera at all three of the houses now open in that city—at La Scala, at the Dal Verme and at the Lyric.

The revival of "Don Carlos" at La Scala was disastrous and the attendance at each repetition of the opera exceedingly scarce. The only artists in the cast who really come up to the high standard of excellence which should be found at this theater from the standpoint of tradition and the cost of seats are the soprano Russ and the basso De Angelis, both known to the American opera going public. "Salome," however, was more fortunate. Maria Labia, formerly of the Manhattan Opera, was heard in the title role and her interpretation was effective, both vocally and histrionically. Strange to say, this was Labia's first appearance in an Italian theater, she being Italian born and her sister, Fausta Labia, the well known soprano, having made her career almost entirely in Italy. Strauss' "Feuersnot" and "Lohengrin" have also been given, the latter with considerable success. A new tenor, by name Cesa Bianchi, was heard in the Wagner opera and he is sure to make a big name for himself. He possesses a well trained voice of fine quality and sings with unusual artistry for one who has had but little stage experience. The next opera to be presented is Laparra's "Habanera."

At the Lyric Leonecavallo's new opera, "Zingari," failed to have the success predicted for it by the press. The first act received much applause, but the enthusiasm died down as the opera progressed. The work was minutely criticised by the London representative of THE MUSICAL COURIER at the premiere. Several of the same singers who appeared in the London production were also heard at the Lyric. The leading soprano role, however, was sung in Milan by Burzio, Italy's highest salaried dramatic soprano. This same artist created in Italy the role of the Girl in the "Fanciulla del West." In "Du Barry," a novelty by a rising young composer, Camussi, the famous Garbin was heard in the leading tenor role. It is always a great pleasure to hear this most finished artist. Garbin is a master-singer in every sense of the word, and all his art and much of the extraordinary beauty of his voice which thrilled opera goers of over twenty-five years ago still remain. Perhaps the most fortunate of the new operas presented at the Lyric was Seppilli's "Cingallegra." The work is of the ultra-modern Italian school and at the same time has many charming melodic developments. A young Italian lyric soprano, Baldassare Tedeschi, sang the leading soprano parts in both "Du Barry" and "Cingallegra." This artist possesses a fine voice and excellent schooling and will be heard from in the future.

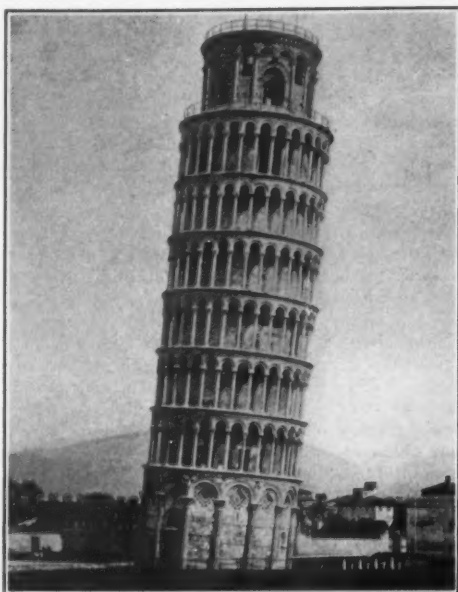
At the Dal Verme the writer was not favorably impressed with the "Otello" performance. The tenor's attempts to sing mezza voce in the love duet at the close of the first act resulted in the emission of sounds painfully ludicrous, but perhaps he was indisposed. "Melenis," by Zandonai, the composer of "Conchita," was given its premiere in this theater in November, but with only lukewarm success. "Walküre," Puccini's "Manon," and "La Wally" also have been heard.

The writer has read in THE MUSICAL COURIER with immense pleasure of the great enthusiasm with which the American public has received that truly marvelous artist, Titta Ruffo. American audiences have much in store for them when they shall be afforded the opportunity of hearing the singer in "Africana," Rubinstein's "Demonio," "Thais" and in the many other operas of his extensive repertory, in all of which his interpretative ideas are most original and highly interesting. The writer has had the honor of enjoying the close friendship of Titta Ruffo for several years and has always predicted that America once having heard him would be sure to keep him. Ruffo will soon be heard in Florence in "Rigoletto" and "Hamlet" at the Pergola, which has recently undergone extensive renovating.

The short autumn season of opera here in Venice was a success in every way. The company was headed by the charming Spanish soprano, Maria Llacer, who created the part of Isabeau under Mascagni in Venice a year ago. The prima donna's portrayal of Mascagni's newest heroine brought her into great favor with the Venetian public and

during the past month large audiences have attended her appearances in "Lohengrin" and "Madama Butterfly."

On March 31 next, the old Malibran of Venice will be definitely closed and demolished to give place to a modern Politeama. The Malibran is one of the oldest theaters in



(Lomaland Photo and Engraving Dept., The Theosophical Path.)
PISA'S LEANING TOWER.

Europe, having been erected in 1576, three hundred and thirty-six years ago. It is quite probable that a season of grand opera will be given in the house some time after the first of the year to close its career in a fitting manner. The writer is advised that "Isabeau" will be given and an opera by one of the older masters.

Treviso is one of the most cultured cities in Italy, as well as one of the most ancient, dating its founding back



A MILAN ORCHESTRAL CONCERT
At the Teatro del Popolo, Serafin conducting.

to the early Roman period. It was the second city in Italy to hear Puccini's "Fanciulla del West," Rome having been the first. This fall the opera season was opened with Zandonai's "Conchita," with Schiavazzi, the artist who created the tenor role in Milan. "Conchita" was followed by "La Wally" with Maria Farneti, and then came an elab-

orate revival of "Rigoletto" with the American soprano, Meta Reddish, as Gilda. The young American prima donna had a complete triumph, as will be seen by the following extracts from a few of her notices in the daily papers of Treviso. She is now at the Teatro Eretenio of Vicenza for a month, and later will be heard in Turin and Naples. The artist's success in Treviso resulted in the offer from the management of a return engagement for next spring for performances of "La Boheme":

Meta Reddish (Gilda) was a complete revelation for us. She possesses a marvelous voice of magnificent quality, color and carrying power. She received an ovation after "Caro nome," which she sang with a facility and exactness of gorgheggi and picchettati fairly appalling. To have counted her recalls would have been difficult.—Provincia di Treviso.

Meta Reddish in the part of Gilda proved to be a highly gifted artist. She has most unusual talent as an actress and possesses a beautiful voice finely educated. It is not difficult to predict for this young singer a most brilliant future. She was greatly applauded and justly so after "Caro nome," sung by her with the true artistic sense.—Gazzetta Trevisana.

The part of Gilda, the young and beautiful daughter of Rigoletto, was sung by a truly marvelous artist, Meta Reddish, who possesses a fresh, strong voice and a fine dramatic temperament. She is destined to a resplendent career.—Gazzettino, Venice.

Other Americans now singing with success in Italy are Edward Johnson (singing under the name of Di Giovanni), who is at present a leading tenor at the Comunale of Bologna; Lucille Laurence, formerly of the Metropolitan, now engaged for the carnival season at Novara; Berta Cutti, now engaged for leading soprano roles at Mantua; Gertrude Auld, engaged at the Dal Verme, Milan; Ethel Harrington, engaged to sing in Genoa; Evelina Parnell, engaged for Fiume, and there are three or four others but this seems an exceedingly small percentage when one considers that there are hundreds upon hundreds of American students continually preparing for grand opera in Naples, Rome, Florence and Milan. What becomes of all these after they are prepared? But perhaps many never reach the final stages of preparation.

A large Italian opera company recruited in Milan by Norbert Salter, the well known Berlin impresario, has been holding the boards at the Nepopera, Budapest, during November. The repertory, the writer has been advised, has been for the most part "Lucia," "Barber of Seville," "Rigoletto" and "Traviata," and no less than three divas have given several performances of each of these four operas during the short period of one month. First there was Graziella Pareto, then Maria Barrientos and later Giuseppina Finzi Magrini. According to the Milan theatrical papers, each diva (?) was acknowledged to be the rightful successor of Patti and each received a fabulous fee. It appears that efforts were also made to secure Frieda Hempel to sing the same roles but owing to an indisposition the Berlin artist was unable to accept. Who says that the coloratura school is dying out?

Toscanini directed orchestral concerts in several of the larger Italian cities during the past month. His first appearances were in Milan, where he gave two concerts in the People's Theater which has a seating capacity of over 3,000, and thousands are said to have been turned away each evening. His programs embraced only works from Beethoven and Wagner and his orchestra numbered 130.

Many well known artists had been engaged from Milan for the fall season at the Opera of Bucharest, Roumania. Among these were Meta Reddish, the American soprano; De Luca, the eminent baritone, and the tenor Carpi, of the Regio, Turin. On the eve of departure word came that the Government had ordered the Opera to remain closed owing to the war in the Balkan States and the unsettled situation in Roumania.

The announcement for the carnival season here in Venice at the Fenice has already been posted. Several novelties are to be presented, among which are "Melisande," a new opera by the composer Merli, and "Bianca Cappello," another new opera by Lozzi. Other works in the repertory are "Carmen," Wagner's "Oro del Reno" (new for Venice), Mascagni's "Zanetto," Puccini's "Manon," and "Otello."

Maestro Wolf-Ferrari is at present at his home in Venice, but expects to leave shortly for Germany. C. R.

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worthy
of
mention



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THE KNIGHT DOES A LOT OF TALKING.

Last week the Don went into a drug store and asked for a teeth brush.

"Do you mean a tooth brush?" queried the young woman behind the counter.

"Madame," replied Don Keynote with a profound bow, "I asked for a teeth brush because I have more than one tooth."

"I'll call the proprietor," said the young woman, turning away and hiding her laughter in a roll of medicated cotton.

"Mr. Benzoate," exclaimed the saleswoman, running into the prescription room, "there's a crazy man at the counter and I don't know what he wants."

"Oh," said Mr. Benzoate, looking over his spectacles toward the outer shop.

"Yes; and he's the queerest looking man I ever saw," continued she.

"Umm," grunted the chemist, pouring out six ounces of H₂O₂ for a blonde and fleshy Venus.

"Why, he asked me for a teeth brush," she exclaimed with a rising voice that ended in a suppressed scream of laughter.

"Huh!" exclaimed the man, twisting a cork tightly into the bottle, "that precision is worthy of my old friend Don Keynote. And it is Don Keynote, too," said he, looking through the door.

"When will the age of wonders cease," exclaimed the Don, coming to meet Mr. Benzoate and upsetting a plaster cast of Hercules with a real liver pad on his muscular back.

"Who ever expected to see you in a drug store," said the druggist, advancing to grasp the Knight's hand.

"I came in here to get rid of some of my money," replied the Don.

"And I took up this business to make money," replied the druggist.

"What, are you in the drug business now? You were a musician when I last met you," said the Knight.

"Well, it was like this. The critics said my compositions were a drug on the market and that gave me the idea. See?" answered the chemist, straightening the label on the nux vomica.

"You should not have dropped music. It needs your support," said Don Keynote.

"Support? I never supported so much music as I do now. Why, all my musical friends are dropping in to get free sodas, ices, pills, and to borrow money. Here are two composers coming now," exclaimed Mr. Benzoate.

"Gentlemen," said Don Keynote with a bow to the young composers, "I hope I find you well and in prosperous circumstances."

"Er-well-umm-you see—well, my health is O. K., but I don't get the support from the public my works entitle me to," replied Algernon.

"It is disgraceful the way the American public neglects its men of genius—er—that is—us composers—eh Algie?" added Reginald.

"What have you done to gain the ear of the public?" asked the Don.

"Why, I composed a splendid song—a gem in its way. All my friends said it was a second Schubert's 'Erl King,'" said Algernon.

"And the financial returns did not make you a second Rockefeller oil king," continued the Knight winking at the chemist.

"No; I couldn't even get a publisher for it," said the neglected composer.

"What do you advise me to do when I run out of melody?" queried Reginald, appealing to the great authority on music and sundry subjects.

"Sir," replied the Don, "if you cannot write a melody, call your work modern and fill it up with atmosphere—atmosphere, my boy. That's the grand characteristic of the unmelodious."

"Yes; but I've never had any lessons in counterpoint," said Reginald.

"Altogether unnecessary in an atmospheric song. Let the voices clash; play the work softly; use plenty of pedal; there you have the secret; that's called atmosphere. As soon as you begin to write good counterpoint the ear begins to hear definite lines of melody, and lines are incompatible with the haze of atmosphere."

"But how are we to get the attention of the public?" asked Algernon.

"Why not walk from New York to Albany, like the suffragettes?" said the Don.

"What's walking to Albany got to do with it?" cried Reginald.

"Nothing at all. That's the point. The suffragettes want to vote, therefore, they walk to Albany. This is not the logic that Mill teaches, it is true. But according to the feminine logic of the peripatetic politicians it is reasonable to suppose that if the suffragettes can get a lot of free advertising by walking to Albany, you ought to become famous composers by swimming to Berlin," said the Don with that air of profound gravity which distinguishes him from the frivolous.

"Help, help," gasped Algernon faintly, reaching for a bottle of .880 ammonia.

"Swim," continued the Don, "if you want to be in the swim."

"Why Berlin?" queried Mr. Benzoate.

"Because Berlin is the center of the musical world," replied the Don with an authoritative wave of his hand that admitted no contradiction.

"We tried that new scheme of the English suffragettes, but it did not work," said Reginald.



"WHO EVER EXPECTED TO SEE YOU HERE."

"What do you mean?—acid in the letter boxes?" thundered the indignant Don.

"No; we are not so grossly material as that. We tried the psychic force of silent thought waves," simpered Algernon, hanging his head coyly.

"That's a good boy," replied the Don, patting little Algie on the cheek. "Always be a good little boy and den oo'll be a nice big man one day."

Algernon smiled and blushed, and inwardly resolved to continue the psychic force of silent thought waves, like the dear little mamma's darling that he was.

"By the way, Don," said the druggist kicking the last remaining fragment of the shattered Hercules under the counter, "did you read about that recent discovery of some Egyptian inscription, or other, relating to women giving a concert, or something, up the Nile, or somewhere?"

"Sir," replied Don Keynote, "your question has plenty of atmosphere, but not much precision. You refer, I presume, to the inscription on the walls of one of the six rooms devoted to the memory of the wife of Mereruka, vizier of King Pepi?"

"You know more than I do, evidently," replied Mr. Benzoate.

"Her name was Neferhotpes—the same as that of the very ancient queen—and her companions were Ahura and Tabubua. They got it into their heads that they were oppressed and held in bondage by domineering man and they invented a motto which has come down to us at the present day as 'Votes for Women.' They decided to form a society for the sake of boycotting everything made by man. The Egyptian climate, fortunately, is very warm, and these high spirited ladies of antiquity did not perish with pneumonia or suffer from chills when they left off the man-made garments the females of that period were accustomed to wear. Neferhotpes was an expert performer on the nefer—an instrument which archaeologists

and Egyptian antiquarians say was named after her. Ahura was one of the finest harpists that the public of ancient Egypt had ever heard. At her last concert in Abydos she was greeted with a perfect storm of applause, her harmonics, scales in double thirds, and superb cantabile, particularly in andante lusinghevole passages, causing the immense audience of ladies to rise as one man and present her with an ovation—which she accepted, as it was an innovation. Her frenzied admirers would not permit her to leave the platform until she had granted them several extra numbers. When she played 'Home, Sweet Home' many silent tears were observed to fall—the noisy tears being reserved for her exquisite rendition of 'Comin' through the Rye.' The public of Abydos certainly never heard any finer harpism than that of Ahura in the brilliant Menkhepera paraphrase of the sextet from 'Lucia.'

"The other lady—the last of the three graces, as they might now with sartorial propriety be called—was Tabubua. She was a composeress—not merely a writress of songs, but a produceress of instrumental works of sterling merit. These three martyrs in a just cause laid their heads together and, without splitting hairs over details, decided to give a concert of female compositions only. There was no dearth of songs, and of songs suitable for the occasion. For the female poets of the period addressed all their love poems to women, after the manner of male poets—a practice still in vogue among poetesses. There were plenty of Lotus waltzes, Nile nocturnes, Delta dreams and crocodile caprices. But where the shoe pinched—metaphorically, of course, for they wore no man-made shoes, scandal says no sandals—was to find musical instruments made by women. The concert had to be postponed. It has not yet taken place," added the Don, helping himself to the horehound candy.

"What became of the girls?" asked Algernon.

"Yes; what did they do when the winter season was on, eh?" queried Reginald, anxiously.

"The inscription does not give fashion plates, probably on account of the confusion that would ensue in deciphering the hieroglyphs. But we are told that they—the women—decided to walk to Ipsamboul, about 140 miles north of their home town, in order to show the Governor, one Sekhti, their new motto, 'Votes for Women.' The inscription is somewhat broken here and the hieroglyph of a donkey winking looks like a cat laughing, in which case the motto would be 'Coats for Women.' We know the word must be 'votes,' however, because these girls decided to bare arms, but refused a coat of male."

"Have a chlorate of potash tablet," said the druggist.

"Thanks; I don't mind if I do," replied Don Keynote.

"And the girls?" asked Reginald.

"They started to walk to Ipsamboul, but as all the roads had been made by men, they struck out across the desert and perished in the sand," said the Don.

"They got it where the chicken got the axe," exclaimed Algernon.

"Sir," said the Knight in his severest tones, "the English language is generously supplied with words, and does not require the prop of improper slang. Besides, the advantage of being a chicken is that you are never troubled with toothache."

CLARENCE LUCAS.

Winnipeg Wants a Hall.

[Winnipeg (Canada) Town Topics.]

When will Winnipeg have a concert hall that will worthily compare with the large halls of other cities? Do we realize how much we are behind other places in this respect?

These questions have been asked so often that lovers of music in our city are almost beginning to despair that they will ever be satisfactorily answered. Nevertheless, we are getting on. New Trinity Hall has been built, and we are thankful for even this small mercy. It is at least a place in which ordinary concerts and recitals can be given, but it is not large enough to make big enterprises pay. In time—and it will take time—Winnipeg may be able to boast of a concert hall as good, if not better than any in Canada. It all depends on the enterprise of those who have the money. Surely our shrewd business men can see a way to make a large concert hall pay expenses and something over. What has been done successfully in other cities can be done here. If music is to progress among the people of Winnipeg it is absolutely necessary that we should own a large concert hall in which orchestral concerts could be given. Concerts cannot always be given in churches and theaters.

Brusque Customer (in music shop)—Libretto "Mikado."
New Assistant—I no speak Italiano.—Sketch.

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M U N I C H

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MUNICH, December 13, 1912.

The death yesterday of the venerable Prince Luitpold, Regent of Bavaria, has put a sudden stop to all entertainments, including concerts. Today and the following two days all places of amusement are compelled to close. Then they may open for three days, closing again on Thursday of next week, the day of the funeral. It is, of course, highly proper to show respect to the dead ruler, but to the outsider this compulsory closing of all theaters and other places of entertainment, entailing a clear loss of the receipts for five days in the busy season, seems rather a hardship on those financially interested in the enterprises. Naturally on the day of the funeral all business will be suspended. And as for the sudden damming of the concert flood—well, it might be worse.

A week ago Arthur Schnabel and Carl Flesch played three Beethoven sonatas at the Bayerischer Hof—A major, op. 30, No. 1; C minor, op. 30, No. 2, and F major, op. 24. There is only one word to describe the ensemble work of these two men—wonderful. I cannot imagine anything finer in that line than their rendition of these sonatas. It was the living Beethoven. I have heard Schnabel and Flesch many times, but on this evening they absolutely outdid themselves. There is no need of going into detail. Everything was good. The audience was with them from the start and at the close there was real "prima donna" applause, the artists being called out at least twelve times to bow their acknowledgments—a tribute that I have never seen paid before to any chamber music performers.

Germaine Schnitzer plays the piano and plays it well—and above all plays it interestingly. She is young. It is safe to wager that in ten years from now she will interpret a great many things differently from what she does now—but even if one does not always agree with her interpretations, at least they never lack interest. On the contrary. And her technique is up to every demand of modern piano playing—brilliant, sure, effective. At her recent recital here she played the Bach-Busoni chaconne, the Schubert "Wanderer" fantasia, Mozart's "Pastorale Variée," the B flat minor scherzo and the twelve preludes, op. 28, of Chopin, a sarabande and toccata of Debussy and Liszt's "Venezia e Napoli." There was a large audience, as is usual when Fräulein Schnitzer plays in Munich, and a great deal of applause. For the first encore at the end of her program she played the Schubert-Tausig "Military March," which pleased best of all of the evening's work.

Absence from the city unfortunately prevented me from hearing the young American pianists, the Misses Sutro, when they appeared for the first time here recently. The daily papers spoke excellently of their work on two pianos, and the success with which they are meeting wherever they appear on their present concert tour through Europe testifies to the excellence of their art.

Ferdinand Löwe, the exceedingly capable director of the Konzertverein Orchestra, continuing his policy of giving Munich all the musical novelties worthy of a hearing, played the "Schauspiel" overture of young Erich Korngold at his regular concert last week. I am beginning to have hopes of this boy—though up to the present time I have regarded him as a much over-advertised person, whose trumpet was continually blown in a very loud key by his father and his father's friends who make up the Vienna "Lob-du-mir-ski, lob-i-dir-ski" ring of critics. This is a good joke of the venerable Prof. Theodor Leschetizky and is equivalent to our "Scratch my back and I'll scratch yours." The point lies in the fact that Korngold's son writes music, the daughter of another leading critic is a professional singer, another critic writes opera librettos, etc., and all unite in praising the work of each member of the circle, often to the detriment of those outside. This is a fact and led to an open protest on the part of no less important men in Vienna musical life than Godowsky and Leschetizky last year. But to get back to the Korngold overture. It is much clearer, understandable and less artificial than anything else of Korngold's which I know. The work is built up principally on two themes, one of march like character, virile and stirring, and the other a

waltz, very much in style and orchestration like R. Strauss' waltzes in the "Rosenkavalier." The astonishing thing is the orchestration. It is said that it is entirely by the composer. It is almost impossible to understand how Korngold, whose pantomime, "Der Schneemann," was orchestrated by his teacher, Alexander Zemlinsky, could in the following two years acquire the absolute command of every resource of a modern orchestra displayed in this overture. The handling of the various instrumental bodies reminds one throughout of R. Strauss. The close of the symphony is extraordinarily tame for Korngold—I mean, rather, extraordinarily conventional—and that is the reason why there is hope for him. A development along the artificial, unhealthy lines on which he started would hardly have led to the continuation, as a man, of the extraordinary career on which he started as a boy. The work was played excellently.

A sold out house is the rule when Julia Culp appears in this city, and her recent concert here brought no exception. Her program was made up entirely of songs by



Photo by F. Grainer, Munich.
JULIUS VICTOR KLEIN.

Schubert and Brahms, sung with the perfection of art which characterizes all her work. As usual, there were applause galore and numerous encores.

Since my last letter we have had two Gabrilowitsch concerts, at the first of which he appeared as pianist, at the second as conductor. As pianist he played the Beethoven G major and E flat major concertos and the seldom heard choral fantasia, for piano, orchestra and chorus. Leonid Kreutzer led (the Konzertverein Orchestra) in the accompaniments with authority, discretion and fine taste. As the readers of these letters have perhaps already noticed, I am something of a Beethoven crank and am still old fashioned enough to think that the true test of a pianist's art is his ability to play the works of that master as they should be played. Judged by this standard Ossip Gabrilowitsch leaves nothing to be desired. His playing of the "Emperor" was in every way masterly—a really memorable performance of the greatest of all works for the piano, and was rewarded by a storm of genuine applause and cries of "Bravo!" The choral fantasia came very much in the nature of an anti-climax after it. This work, hastily prepared by Beethoven for a special occasion, is interesting historically, but hardly one of the finest products of his genius. It consists of an introduction for piano, followed by a theme and variations for orchestra and

piano, and closing with a three voiced chorus (mixed voices) on this same theme. Beethoven later used this theme in the ninth symphony. Needless to say its performance was on the same high level which characterized the whole of the concert. At the close Gabrilowitsch was repeatedly called back to acknowledge the applause of the very large audience, which completely filled our biggest hall, the Odeon. Three days later as director of the Konzertverein Orchestra he offered the following program: Tchaikowsky, "Romeo and Juliet"; Chopin, piano concerto in E minor; Brahms, second symphony, in D major. Gabrilowitsch evidently feels himself especially at home as interpreter of Russian works, and the Tchaikowsky symphonic poem, in itself by no means one of the most inspired works of that composer, was given a performance which brought out to the full all the beauties of instrumentation which are so characteristic not only of Tchaikowsky but of practically all the modern Russians. The Brahms was very well done, but it sounded to me as if the players, who had done two complete rehearsals and two symphony concerts on two successive days, were tired and did not respond to the energetic leading of the conductor to such a degree as usual.

The many Americans who have seen the Wagner festival performances at the Prince Regenten Theater, which bring so many strangers to Munich every summer, do not need to be told that, at least as far as the scenery is concerned, this city can challenge comparison with any other in the world. The man who is responsible for this is Julius Victor Klein, Kgl. Maschineriedirektor, one of the leaders of his profession. Such stage pictures as, for instance, the second scene in "Rheingold" and the last scene (Festwiese) in "Meistersinger" are not to be seen on any other stage in the world, not excepting Bayreuth. Herr Klein has entire charge of the scenery, lighting, etc., in the three royal theaters, the Hoftheater (opera), the Prinz Regenten Theater (opera festivals) and the Residenz Theater (drama). For this latter theater he perfected the "new Shakespeare stage" with its double stage and simplified scenery, which has since been copied throughout the world. Those who have seen the magnificent light effects at the world's greatest opera house, La Scala, in Milan, will be interested to know that the system there was planned and installed by Herr Klein. By birth he is a Swabian (southwest Bavaria). As a young man he spent fifteen years in New York City as an engineer in the old Department of Public Works and learned there the energetic business methods which have helped to place his department of the Munich Opera on its present fine footing. A year ago his work was recognized by the Prince Regent by the bestowal of the title of Court Councillor (Hofrat).

Hermann Klum again demonstrated his ability as a pianist in a sonata program in which he appeared with the young violinist Richard Heberlein, playing César Franck's A major sonata, Volkmars Andreae's D major sonata and the Grieg C minor sonata. Audience and critics united to praise Herr Klum's fine, feeling performance of the piano parts.

Last Sunday we had the first performance of Wolf-Ferrari's "Jewels of the Madonna" at the Royal Opera. The composer was present and was enthusiastically called out after the second and third acts. The performance as a whole was good, although it must be confessed that no Italian opera comes to its full rights in Munich. First in the line of praise comes Otto Wolf, the tenor, who sang the Gennaro. It was by far the best work I have ever heard from him. He sang splendidly and, for the first time since he has been in Munich, had the chance to demonstrate what a really fine dramatic actor he is. Certainly the composer cannot demand a better Gennaro. Wolf has always sung well, but as an actor he has developed extraordinarily since he came here. Brodersen's burly, off-hand manner worked excellently as Raffaele and his singing was excellent, too. Fr. Perard-Petzel as Malliella just missed being very fine. She was good, her singing left nothing to be desired, but the temperament was a bit too artificial to be thoroughly effective. The smaller parts were in good hands. Luise Hofer, as Gennaro's mother, gave one of the best bits which I have seen from her. Kapellmeister Meyrowitz directed. Some things went very well, but on the whole his hand is much too heavy for the delicate nuances of the score. Many tempi were too slow, the famous "Serenade," for instance, and parts of the big duet between Raffaele and Malliella in the second act. It needs an Italian for Italian opera. Professor Wirk had worked hard at the stage management and got

SCHUMANN-HEINK

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Dates Now Booking, Season 1912-1913-1914

some very good results in the movements of the crowd. But I did feel sorry for those young ladies and gentlemen of the Camorra band who were compelled to sit down on the damp stone floor of their den for a good part of the third act. There must have been some severe colds in Naples the next morning. The scenery was up to the usual high standard of Munich.

Last Thursday afternoon Kate Liddle gave a tea for her former pupil, Sarah Wilder, who is to appear in recital here next Wednesday evening. There were a large number of American guests present, among them Mrs. Parker, wife of Prof. H. W. Parker, of Yale, and Mrs. H. H. A. Beach, the composer. Miss Wilder sang several Strauss songs and an aria from Charpentier's "Louise" in her usual excellent style.

Ermanno Wolf-Ferrari is now in this city hard at work on the instrumentation of his new opera in two acts, mention of which has already been made in this letter. Prof. H. W. Parker is also spending the winter in this city and is busy on a composition in large form, the nature of which is not yet announced.

H. O. OSGOOD.

MUSIC IN BUFFALO.

819 Richmond Avenue,
Buffalo, N. Y., December 24, 1912.

Thursday evening, December 19, the Guido Chorus, under the direction of Seth Clark, gave one of the most successful concerts in its history before an audience that taxed the capacity of Elmwood Music Hall. The singers were in good form and responded admirably to the baton of their skillful director. On the program were a number of novelties, among them Stewart's "Song of the Camp" and Saar's "Venetian Love Song," both of which proved extremely interesting, due in part to the artistic interpretation given them. Mildred Potter, the well known contralto, was the soloist of the evening. She has a rare, rich voice and was heard with especial pleasure in songs of the legato type.

The initial concert for this season by the Buffalo Orpheus, under the efficient direction of Dr. Lange, took place in Elmwood Music Hall on Monday evening, December 9, a large audience assembling to enjoy the excellent and well prepared program. Clarence Whitehill, the eminent baritone, sang an aria and a group of songs, in which he displayed a voice of unusual sympathy under good control. He was warmly received and compelled to respond to an encore.

Emil R. Keuchen, organist of St. Peter's Evangelical Church, arranged a special song and praise service for last Sunday evening, in which Harriet Grader, contralto, and Thekla Ohlmer, soprano, assisted.

W. Ray Burroughs, organist and director of music of the Delaware Avenue Baptist Church, was the soloist at the free organ concert in Elmwood Music Hall on Sunday, December 1. Mr. Burroughs was assisted by Albert F. Hager, baritone soloist of the Delaware Avenue Baptist Church.

On January 16 the National Chorus of Toronto, under the direction of Dr. Albert Ham, will give a concert in Buffalo in connection with the New York Philharmonic Society. As Buffalonians have had frequent opportunities to hear the famous Mendelssohn Choir of Toronto, interest in this other Toronto chorus is very keen, the more so that it comes preceded by glowing accounts of its achievements.

Gaston M. Dethier, organist, of New York City, was the soloist at the free organ concert at Elmwood Music Hall on Sunday, December 8. He was assisted in a varied and interesting program by Charles Klein, violinist.

A series of Sunday night municipal free concerts is being given at the Broadway Auditorium with Dr. Walter S. Goodale as manager-director. Last Sunday directors Herman Schultz of the Buffalo Municipal Orchestra and Julius Lange of the Buffalo Orpheus gave the program. The Orpheus repeated some of the favorite numbers from its recent concert program. It is the aim of those interested to present only the best music so that ragtime will find no place on the musical bill of fare.

A new venture in the orchestral field is that of the Herman E. Schultz Orchestra of fifty men, which will give its first Buffalo concert at Shea's Theater on Sunday evening, January 5.

Friday evening, December 6, the University Club gave a musicale at which the following program was rendered: Barcarolle, A minor, "Staccato Etude" (Rubinstein), Miss Richardson; aria from "Samson and Delilah" (Saint-Saëns), Mrs. Prentiss; sonata, B flat minor (Chopin),

Miss Richardson; "Gieb mir dein Herze" (Hermann), "Im Kahne" (Grieg), "The Pine Tree" (Salter), "My Laddie" (Thayer), "Mammy's Song" (Ware), "June" (Beach), Mrs. Prentiss; rhapsodie, No. 2 (Liszt), Miss Richardson.

The Buffalo Saengerbund, under the direction of Dr. Carl Winning, inaugurated its musical season on December 16 with a concert at Elmwood Music Hall in which its presented an interesting program including several numbers never heard here before. Among the offerings of the evening was Weber's op. 65, arranged for two pianos by Dr. Winning and played by him and William J. Gomph. Jessie Lynde Hopkins of Chicago was the soloist and won the hearty favor of the large audience.

The Chromatic Club gave its first chamber music recital at the Twentieth Century Club on Saturday, December 14. Madame Blaauw and the Ball-Gould Quartet, assisted by Rebecca Cutter Howe, presented the following delightful program: Quartet in G minor (Mozart), piano, violin, viola and cello; six songs, op. 57 (Brahms), Mrs. Howe; quartet, op. 39, F minor (George Schumann), piano, violin, viola and cello.

The Rubinstein Club gave a charming recital at the Twentieth Century Club last Thursday morning under the direction of Mrs. Gilbert Brown Rathfon. Instead of the usual choral numbers the program consisted of solos, duets and trios by the club members assisted by Dr. Ragone, violinist. Katherine Kronenberg, soprano, and Hazel Dickman-Weill, contralto, sang a duet from "Lakme" and the barcarolle from "Tales of Hoffmann," in both of which their voices blended delightfully. Edna Buehl and Mrs. R. S. Fowler contributed solos, adding much pleasure to the program. Miss Trapp, Mrs. Steward and Miss Gibson were heard in a trio. Katherine Cooper played two piano solos in a musicianly manner.

CORA JULIA TAYLOR.

OMAHA MUSIC.

OMAHA, Neb., December 31, 1912.

A program of choice selections from the vocal literature was interpreted by Alice Nielsen at her recent recital here. The artist was in splendid form and sang with a richness of vocal equipment and a mastery of tone and shading which thoroughly justified the extravagant notices that preceded her coming. Miss Nielsen's brilliant vocalism, her vivacity and her earnest wish to please caused much enthusiasm. Miss Nielsen appeared here under the management of Evelyn Hepper. Her program was arranged as follows: Two Japanese songs, Cadman; "Lullaby," Cyril Scott; "Will o' the Wisp," Spross; aria, "Mia Picciarella," from "Salvator Rosa," Gomez; "Pourquoi," Saint-Saëns; "Mandoline," Debussy; "Tu Nous Souriais," Andre Caplet; "A Toi," Bemberg; "Down in the Forest," Ronald; "But Lately in Dance," Arensky; "Oh! Haunting Memory," Bond; "Love Has Wings," Rogers; "Botschaft" and "Vergebliches Ständchen," Brahms; "Solvejgs Lied" and "Ein Traum," Grieg; aria, "La Tosca," Puccini. At the piano, Maestro Fabio Rimini.

The Creighton University Glee Club is planning to make its concert tour, to open in Boyd's Theater on January 15, a notable event in every respect. Christine Miller, the well known contralto, has been engaged for the occasion and will sing several groups of songs, and Max Landow will also play a group of piano numbers. The club itself has been faithfully rehearsing all through the fall on its repertory. Chief among the choral numbers will be a composition by Dudley Buck, entitled "The Nun of Nidaros."

An evening of chamber music by Messrs. Landberg, Weltmann and Steckelberg (the last named from Lincoln, Neb.) has been announced, the date to be some time in the early part of February.

The Tuesday Morning Musical Club will resume its activities with a musicale early next week, to be held at the home of Mrs. Fred Nash, one of its prominent members. On the Thursday evening following the club will present Max Landow in a piano recital at the Y. W. C. A. Auditorium.

JEAN P. DUFFIELD.

Germaine Schnitzer's New York Program.

Germaine Schnitzer, the Austrian pianist, arrived from Europe on the steamship Kroonland last week. On the occasion of her first New York recital, at Aeolian Hall, Thursday afternoon, January 9, Miss Schnitzer will play the following program:

Sonata, op. 11, F sharp minor.....Schumann
Chaconne, D minor.....Bach-Busoni
Twelve preludes.....Chopin
C major, G major, D major, B major, A major, G minor,
F sharp minor, A sharp major, E flat major, D minor,
F major, B flat minor.
Sarabande.....Debussy
Toccata.....Debussy
Pavillon.....Ole Olsen
Venezia e Napoli.....Liszt



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"CARMEN," "Carmen," where's "Carmen"?

A COMPOSER is not necessarily always a man of note.

LONDON Opera House, vale! The institution now is running as a music hall.

Not even New Year's Day could make Arnold Schönberg believe in resolutions.

BEST of all the fiction of the year 1912 was the report that we would have opera in English.

OUR one hundred years of peace with England have endured even though John Bull sent us the so-called "Sheffield Choir" and the symphony and violin concerto of Sir Edward Elgar.

"NOEL," the new opera which is advertised to have its first performance in America in Chicago, has been heard in Montreal. This city is in Canada, a country occupying 7 1/2 x 8 1/2 inches of space on Rand-McNally's business atlas of North America.

NEW YEAR'S EVE was celebrated in New York by placing brass bands in some of the public squares and having them perform "Battle Hymn of the Republic," "O God, Our Help in Ages Past," "Auld Lang Syne" and "America." The sadness of the occasion would have been complete with the addition of "The Star Spangled Banner."

IN our Brussels letter of this issue will be found an exceedingly interesting biographical and historical sketch of the late Joseph Wieniawski, which demonstrates that the brother of the more celebrated Henri was no mean order of musician himself. Most of the anecdotes in the sketch are new, and the one concerning the Beethoven "Appassionata sonata" illustrates amusingly the irreverence with which even excellent musicians of that day sometimes treated the immortal master's works.

MASCAGNI is said to have put all but the finishing touches to the opera "Parisina," in which he has collaborated with Gabriele d'Annunzio. He is also stated to be full of enthusiasm for the libretto, declaring the work to be simple and rapid in its tragic action, and admirably suited to musical illustration. One thing, however, is still lacking it seems to the completeness of the work—namely, all of the music. D'Annunzio is anxious that his collaborator should write a part representing the voice of a nightingale; Mascagni is by no means reluctant to supply this detail, but is faced with the difficulty, according to a writer in "Comœdia," that he has never heard a nightingale warble, and is unable to find one unselfish enough to oblige him in the matter at this season of the year. Pepy's blackbird, it will be remembered, never finished any tune. And the composer of "Parisina" will have to wait until the spring before he can find a nightingale even to begin one.

A STRIKING feature of some lieder recitals is the skill of the assisting pianists. To play good accompaniments for the songs of Schubert, Schumann, Franz, and moderns like Richard Strauss and Max Reger, requires great art, and when these difficult scores are played entirely from memory the feat becomes nothing less than phenomenal. Frank La Forge, the American composer-pianist, repeated his wonderful achievement of playing Madame Sembrich's accompaniments without the scores at the New York recital last week. Saturday evening of this week we shall have opportunity to witness another composer-pianist who is able to do this thing; the newcomer is Roland Bocquet, the English artist, who is to assist Léon Rains, the American basso, at Aeolian Hall, in a taxing program of

German lieder. Rains, of course, sings wholly without music, so there will not be a scrap of paper in sight when Rains and Bocquet present their treat to the New York public.

A MEMORIAL tablet for the bandmen of the Titanic has been placed in the parish church at Southampton. On it are written the names of the players, the date of their death, and a verse of the hymn "Nearer, My God, to Thee." Above is the inscription: "Erected to the memory of that heroic band of musicians of the Titanic, who, in the last hour of this mortal life, by self-sacrificing devotion, sought to inspire and sustain in others the assurance of the life eternal." Beneath is the text: "And the sea gave up the dead which were in it."

THAT distinguished pianist, Ernest Schelling, at present on tour, will be heard in a New York recital, January 25. Schelling's Chicago concerts take place with the Chicago Orchestra, January 16, 17 and 18. On the 20th he plays at the Bagby Musicales in this city, and on the 21st in Toronto. After that Boston will hear him on the 27th and 28th. Schelling will play in Washington, at the White House, on February 7 and a recital in the capital on February 10. He is everywhere meeting with remarkable success, his combination of youth, poetical temperament, and sound musicianship proving to be an irresistible trinity.

ANDREAS DIPPEL denies absolutely to THE MUSICAL COURIER the story printed in the dailies that the Chicago-Philadelphia Opera Company will not appear in the former city next season. Mr. Dippel says that the papers in question needed a sensation for the slow holiday season and used him and his Opera as handy material. Regarding the rumor that his organization will play a long season next year in New York, not at the Metropolitan Opera House, and whether that institution consents or not, Mr. Dippel had nothing to say. The story runs that Ruffo, Garden, and Tetrassini are among the singers to be heard, and that the New York directors of the Chicago Opera may sell their stock at par to the directors of the Western city.

IN the appendix to Richard Wagner's complete works, which is about to be published by Richard Sternfeld, the president of the Wagner Verein, a number of interesting youthful works of the master will be published for the first time. These will include the text to Wagner's earliest opera, entitled "Die Feen," which is based on a fairy tale by Gozzis. The manuscript score of this interesting work belongs to the Bavarian Crown. It was left by Wagner in an unfinished condition and will be completed by Sternfeld. Of great interest also will be the publication of the text to a second youthful opera, entitled "Das Liebes Verbot, oder Die Novize von Palermo." The libretto of this opera, which is based on Shakespeare's "Measure for Measure," was written in Teplitz in 1834. A sketch to a third youthful opera, entitled "Die hohe Braut oder Bianca und Giuseppe," was written in 1836. A fourth early attempt at opera writing bears the title "Die Franzosen vor Nizza," and still a fifth, the text of which was taken from one of the "Arabian Night" tales, is entitled "Männerlist grösser als Frauenlist, oder die glückliche Bären Familie" ("Man's Guile Greater than Woman's, or the Happy Family of Bears"). As the sixth and final of Wagner's youthful efforts in this direction is a sketch of a five act opera entitled "Frederick I," which now will be published for the first time. These early attempts by Wagner in the field in which he was later to accomplish such striking reforms, testify to his industry and self criticism, for here we have no less than six serious attempts at writing operas before "Rienzi."

REFLECTIONS

BY THE EDITOR

PARIS, December 13, 1912.

Among the interesting events that are cast for the future is a series of quartet concerts, to be given by the Capet Quartet, one of the oldest and best known Paris chamber music organizations, which during the month of February will play six times, beginning at 9 o'clock in the evening, the programs to consist of the seventeen quartets of Beethoven. The performances are to take place at the Salle Pleyel, in which music has been heard now for a century, and it is interesting to note the prices, which run from \$14 down to \$3.60, and the seats which are 60 cents a piece at the lowest price are as well adapted to hear the music as the highest priced seats. For \$3.60 one, therefore, can hear the seventeen quartets of Beethoven played by an organization that rehearses with the greatest attention to detail and with the sincere desire to accomplish the best results.

There are sixteen Beethoven quartets: Opus 18, one to six; opus 59, one to three; then opus 79 and opus 95, and finally the giants—opus 127, 130, 131, 132, and 135—making the sixteen; but Beethoven arranged the C minor piano trio as a quartet, hence the seventeen.

Violin School.

An old publishing house in Paris has issued a collection of violin studies of the seventeenth and eighteenth centuries, written by composers that are nearly lost in the records, although in special publications their names may still be found. Sonatas and other works by the following French writers may interest violin students. Among this list is also a set of foreigners who resided here and gave lessons at the conservatory or privately. One remembers Rebel and the two Auberts. The list is as follows: Louis Aubert, A. d'Auvergne, Pagin, Christian Festing, Gio. Battista Som's, John Humphries, Jacques Aubert, Ant. Vivaldi, J. B. Senallé, L'Abbé le fils, Branche, Carlo Tessarini, Le Blanc, François Duval, J. Pierre Guignon, Fr. Francœur le Cadet, Denis, Jean F. Rebel, Francœur, François Bouvard, Evaristo Dall' Abaco, Jean François d'Andrieu, Diogenio Bigaglia, Mondonville le jeune, Senallé le fils, J. F. d'Andrieu (two violins), J. B. Reillet, Joseph Marchand. There also are a book of Corelli's and six fugues for the violin by Wenzel Pichel, a Bohemian. These publications show to an extent how violin study is pursued here. Naturally the National Conservatory's influence is felt in this direction, for there is a very large violin class in all its sections, all over France.

Gerhardt Sings.

As soloist of the Fourth Philharmonic, Elena Gerhardt sang the songs of the following program on December 10; I reproduce the program exactly as it was printed:

CINQUIEME SEANCE,
Mardi 10 Décembre 1912.

ELENA GERHARDT

HERMAN, LEFRANC, DRESSEN, DESCHAMPS, GILLET.

Der Wanderer an den Mond ... }
Die Unterscheidung } Schubert
Gretchen am Spinnrad }
Der Musensohn }
Helena Gerhardt.

Sérénade pour Flûte, Violon, Alto Beethoven
Deschamps, Herman, Lefranc.

Sapphische Ode }
Blinde Kuh } Brahms
An eine Aeolsharfe }
O liebliche Wangen }
Helena Gerhardt.

Quatuor pour Hautbois, Violon, Alto, Violoncelle. Mozart
Allegro—Andante—Rondo.
Gillet, Herman, Lefranc, Dessen.

Auf einer Wanderung }
Begegnung } Hugo Wolf
Mögen alle bösen Zungen }
Meinem Kinde } R. Strauss
Cécile }
Helena Gerhardt.

Au Piano d'accompagnement Mlle. Paula Hegner.

The error of the brace puts "Mögen alle Bösen Zungen" in the Strauss group; it is, of course, a Wolf song.

As encores, Mademoiselle Gerhardt repeated the "Sapphic Ode," and sang, at the conclusion, Schumann's "Ich Grolle Nicht," Strauss' "Traum durch die Dämmerung," and Brahms' "Der Schmied."

It will strike many of our readers that this Paris Philharmonic concert had German composers only. The eclecticism of the Paris musical world seems unprecedented, particularly in view of the great number of French composers. And then when we reflect upon the charge of Chauvinism made against these people, and find constant evidences of a cosmopolitan spirit broader than any, we must finally conclude that the French are frequently misunderstood and misjudged.

For instance, at the next—the fifth concert of the Philharmonic series—I find four composers on the program, and who are they? Beethoven, Bach, Schumann and Brahms. And these experiences are ceaseless. The case of the seventeen Beethoven quartets to be played in February, mentioned above, is another instance of the freedom of opinion and the wide open free trade in musical thought and the absence of prejudice. I doubt if there is another community, having its own national constructive music, based upon a musical development and tradition of its own, that gives such welcome and receives with such hospitality the music of other nations as Paris does. This spirit is not limited to music; it is exhibited in all directions of art and of literature and naturally of science; in short, the city is the embodiment of the cosmopolitan intellect.

The Singing.

Mademoiselle Gerhardt is one of the imposing figures in the present era of concert singing, and she demonstrates her splendid capacity and the dimension and outline of her vocal scope with this eclectic German lieder program. Whether in the classical Schubert, the austere and severe Brahms or the romantic Wolf and Strauss, Mademoiselle Gerhardt proved her comprehensive grasp and her decisive control of the lieder recital.

The secret of the breath command has been successfully solved by Mademoiselle Gerhardt, and when she sings mezza voce, the resulting tone management is as perfectly maintained as in the broadest and most extended double forte phrases. But after all, voice, limited voice, or even no voice, the

lied means interpretation. The artistic soul is exhibited in what is told through the song, for a message must be delivered; that is the object. Texts are allied to music because the temptation to tell the story was irresistible to the composer; the reproductive artist therefore fails, even if the vocal delivery is acceptable, unless he or she formulates a plan and explains it as the lied is laid bare; that's the interpretation. It may differ with what the composer proposed; it may follow a new line of thought, but it finally must be an interpretation.

Mademoiselle Gerhardt is a protagonist in the generation of modern troubadours, as the lieder singer can be designated. She never loses sight of the design of the song, of the definite character that distinguishes it and the type to which it belongs. Thus the "Sapphic Ode" was interpreted with the profound dignity of its distant meaning, as was the "Aeolsharfe," whereas the more intimate and personal texts of Wolf and Strauss were carefully colored to meet their intentions.

Mademoiselle Gerhardt's voice, after the Schubert numbers, warmed up into a rich glow, and with the temperamental fire that she infuses into them, the more passionate songs became conspicuous expressions of the advanced lieder delivery, even elaborately rounded off with an exquisite finish. From the point of view of tone production it was a delight to hear a singer venture through such groups of songs and sing every note, no matter what the dynamics were, in perfect pitch; there was not a scintillation of deviation.

Paula Hegner, now Mrs. Jaffé, played the accompaniments and gave satisfaction to her principal as well as to the audience.

Syllogistic.

There are three propositions in a syllogism: the first two are the premises and the last one is the conclusion. If the syllogism were applied to the two operas of Damrosch that were withdrawn after production, that is, "The Scarlet Letter" and "The Dove of Peace," would it logically mean that the third opera, which is to be produced, "Cyrano de Bergerac," is to meet the same fate as the other two? This might follow if it were not for the fact that the syllogism is considered old fashioned, and the application of the old logical system is about abandoned under the new scientific rules. We are not arguing much at present either with analogy or with syllogism, and therefore Mr. Damrosch's "Cyrano de Bergerac" still has a chance, that is syllogistically, by discarding the syllogism.

When operas fail, the musical composer frequently, and in most cases, has the happy habit of attributing the failure to the literary composer, the man who is known as the librettist; usually the one who is more liberal and more libelled. With the "Scarlet Letter" the poor librettist was literally condemned by many for his lack of literature, and with the "Dove of Peace" a pigeon hearted effort was made to put it all on the librettist, and some people even went so far as to say that Damrosch's music was too funny. This expression can be taken in two senses, and I assume that it was meant in that sense in which this paper would be apt to consider Damrosch's compositions; yet, not this

paper only, but judging from what has been printed about his latest opera, very nearly all the papers that discussed it.

The question as to "Cyrano de Bergerac" is only influenced by the consideration of the historical fact that a third attempt is usually a successful one, although with Napoleon Bonaparte the second attempt was successful for good, the first attempt was the Island of Elba, and the second attempt was the Island of St. Helena, and with the second attempt he was successful.

Now with Damrosch, a third attempt, and a grand attempt at that, will probably bring about the much longed for, happy transition from the light and fantastic form, with its failures, to the serious and dramatic form, with its successes. This time, also, in case of an accident, in the case of—well, don't let us say failure, but disappointment—in case of disappointment it will be very difficult to unload on the librettist; the librettist this time is a critic himself, and must have by this time fully grasped and controlled the subject of a libretto, with sufficient assurance that he is safe, even with the doubts that have been cast upon the possibilities through the fiasco of the "Dove of Peace," who failed to feather her nest.

We must also remember that in the case of "Cyrano" the subject has the advantage of a well known plot or design, with which the intelligent public has become familiar through the performance of the drama in America under some of the best auspices that we have known on the stage in recent years. Under the laws of intellectual morality, which still are believed to exist in some circles, or let us say the morality of the intellect, the composition, that is, the literary composition from which this opera and its libretto are constructed, is supposed to be the property of a Frenchman named Rostand, and this very Rostand has publicly declared that he never would permit his subject to become the basis of an opera, and that under no manipulations of literary skill could the subject be amply and properly trained into an opera. I should imagine that he is somewhat of a judge of the character of his material, and that is his decision. He also considers "Cyrano de Bergerac" his own property, his vested right, and that no one can take it from him, whether copyrighted or not copyrighted, and that the appropriation of his mental work, without any consideration for, or from him, justifies a similar course everywhere and lays the foundation for literary piracy.

Under the legal status, which requires copyright power, his work can be taken by any one, in any country in which he did not copyright it, and made the subject of any kind of transfer, or transmutation, into opera or anything else, pantomime or cinematograph; but then, that is a question of legal status, and not moral status.

Should the unhappy, or unfortunate, event transpire, or, as some of the old English writers would call it, perspire, and the opera of "Cyrano de Bergerac," instead of becoming a howling success should become a breathless failure, by reflex action that would be a source of injury to Rostand, because if, as is highly probable, the cause of the failure will not be attributed to the librettist, and if, as is also conjectural, the music of Mr. Damrosch will be considered effective, and yet the opera not effective, the blame for the failure would rest upon the shoulders of the creator of the work; and although he would be receiving no benefits in case of its success, he would receive the blame in case of its failure, although it was handled without his permission, and he would have received no benefits if hundreds of thousands of dollars of profit would have floated from it through its success.

Moral Force.

While this is not a discourse on morality, it is, however, an incidental reference to certain moral influences, that might have sustained us in our re-

fusing to confiscate the mental property of a gentleman who is powerless to protect it, because of legal conditions, even although these legal conditions have also been questioned; a good many people do not believe in the regularity of the present copyright law.

The appropriation of the subject has had the support of our leading operatic institution, the Metropolitan Opera Company, and but for the agreement of the opera company to accept, even in advance of any investigation as to merit, this proposed opera, it is doubtful if it could possibly ever secure a hearing, especially now after the withdrawal of the "Dove of Peace," whose music floated from the same pen that is responsible for the music which we are to hear under the title of "Cyrano de Bergerac."

With the support of the wealth, and the intelligence, and the morals and ethics of the establishment known as the Metropolitan Opera Company of New York, there is no danger whatever of suspecting that it is anywhere urged on any kind of a moral basis that the appropriation of a Frenchman's renowned drama, for the basis of an operatic venture, is more than a mere friendly test of possibilities; it is intended presumably as an exchange of courtesies, which becomes distinguished through the amalgamation of distinguished titles, such, for instance, as the Metropolitan Opera Company combined with the director of the New York Symphony Orchestra; furthermore combined with the critic of the New York Sun, and all of these combined with Mr. Rostand, the protesting owner of the successful drama known as "Cyrano de Bergerac"; under modern conditions, how could any more distinguished collaboration be grouped, and it may justify any course; the mere grouping of these titles may eliminate at once all questions referring to motives based upon morality; the moral standard is unassailable, although Rostand has already protested that he does not belong to it. But then, what does that matter? As long as the work is taken without asking him, why, his protest merely comes as a feeble echo. It does not make any particular difference if he is to be made the victim of an apprehensive failure, and this apprehension is merely due to that illogical syllogism that, because the two previous operas did not succeed, this one will succeed. Even the old foggy German is still in the habit of saying "Aller guten Dinge sind drei," but then, this would mean that the other two operas were good, too. Hence we cannot apply the German proverb, we can only reply by saying "Aller guten Dinge sind drei, wenn alle drei gut sind."

But the success of "Cyrano" will wipe away all stains, if there are any, coming from defunct operas. Some of the greatest composers in the category of musical dictionaries have had failures recorded against themselves, and yet their revenue was not seriously endangered, even when they had less gifted librettists than the one who has identified his name with "Cyrano."

Chmurzinski.

No one will doubt the attraction of the name of Chmurzinski for practical opera purposes, and it is, in fact, the name of an opera singer from Thorn, in West Prussia, a town distinguished by a visit made one hundred years ago by Napoleon on his advance upon and return from Russia, and recently, last year, by a visit of our correspondent at Posen, Semmy Karpeles.

This Signor Chmurzinski was at the bar of the Court at Coblenz on the Rhine a few days ago as a "foreign bishop," having been arrested at the Monastery Ebernach, near Kochem (not Chochem), where he had been living as a "foreign bishop" and had read mass several times. It was ascertained upon investigation that he had served a term of imprisonment at Wittlich for embezzlement as bank clerk, and had, on being released, gone directly to the monastery, personifying the role of

bishop, and on entry had deposited 120 marks as part payment of board and lodging. This deposit saved him from a sentence, for having paid, no charge of fraud or vagrancy could be brought against him and his personification as a divine within divine precincts could not be discussed by a civil tribunal. On his departure from the monastery he stated that he was not a bishop at all. Nevertheless he was captured by a pawn of a policeman and his career for the time being was checked. He did not explain how or where he got the habiliments and insignia of a bishop with which he had made his appearance at the monastic establishment. The court proceedings give no clue as to opera houses in which he had appeared, although it was stated that he had been occupied as an opera singer. It may be possible that Semmy Karpeles, from whose territory this sympathetically named Chmurzinski is traced, may be able to give us later advices.

BLUMENBERG.

Not long ago, the first performance of Franz Liszt's "Trauer Ode," as they call it in German, took place in Weimar, the manuscript being in the Liszt Museum there. It was played at the third subscription concert of the Court Theater and made a very profound impression. Of course, it is in manuscript, and the following is written on the original by Liszt: "In case there is any music performed at my funeral, I beg that this composition, or an earlier work of mine, called 'Les Morts,' should be performed. If my destiny will give me a few more years in this world, I will add to it a requiem." The composition has Hungarian motives of folk songs. It is due to the interest taken in these manuscripts at the Liszt Museum by Peter Raabe, the conductor of the subscription concerts, that this long lost work was recovered. It had been what the Germans call "verschollen."

MAX SMITH reminds the musical world that, regarding opera in English, the Metropolitan Opera House had its say in a statement issued March 22, 1910, which read: "The management adheres to the time honored traditions of the Metropolitan Opera Company of internationalism in art, which is rightly insisted on by the public, and which has made the house what it is, the foremost operatic institution in existence. It has no prejudice in favor or against any school or any nationality of art or artists, except to the extent that it feels called upon to extend special consideration to American composers and American artists." That special consideration cost the Metropolitan executives \$10,000 last year in a certain ill fated competitive enterprise.

A FIRST performance of Richard Strauss' "Ariadne auf Naxos" at Zurich, Switzerland, even after much rehearsing and careful attention and a very satisfactory production so far as principals, ensemble, etc., went, did not impress the public favorably; they even made a demonstration, showing irritation and restlessness. This, following the hostility shown toward the same opera at Cologne recently, does not promise a great future for Strauss' latest. Gradually his operas appear to be disappearing from the stage, although he seemed to be a futurist.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

"The Progress of American Music."

On another page of this issue of THE MUSICAL COURIER will be found a new department, called "The Progress of American Music." By American music is meant, in the sense in which we use it, music composed by persons born in America, for there is nothing distinctively "American" as yet being expressed in tone, except possibly faithful unharmonized transcription of Indian melodies. Even negro tunes are, strictly speaking, African.

"The Progress of American Music" will be a tabulation, as complete as possible, of the performances of music written by composers born in America, that is, in the United States, for we regard Canadians as English, Cubans as Spanish, and South Americans, Philippine dwellers, and Sandwich Islanders as outside of the confines which our purpose covers at present.

We shall print a page or less or more each week, or every two weeks, according to the amount of material on hand, illustrative of American composers and compositions and how they are progressing all over the world, as far as we can reach.

WHAT NEW YORK HEARD.

Each January the music critic of the New York Sun goes to the trouble of compiling a list of the notable musical novelties and revivals heard in our city during the year previous. Last Sunday brought the record for 1912, and a glance at the attached table shows that it was an interesting, but not a particularly brilliant twelvemonth in our local tonal history:

January 3.—Wolf-Ferrari's "Le Donne Curiose," produced at the Metropolitan Opera House.

January 8.—Rameau's cantata "Le Bergere Fidèle," given at an Arthur Whiting concert in Rumford Hall.

January 8.—A "Sonata à Tre" of Friedemann Bach, played by the Flonzaley Quartet at the Carnegie Lyceum.

January 9.—Pietro Florida's D minor symphony, given by the Volpe Orchestra.

January 16.—David Stanley Smith's E minor quartet, played by Kneisel's Quartet at the Hotel Astor.

January 20.—Leo Blech's "Versiegelt," produced at the Metropolitan.

January 21.—Beethoven's "Jena" symphony, produced by the Philharmonic.

February 2.—George Chadwick's "Symphonic Suite," produced at a symphony concert in the Century Theater.

February 4.—Two symphonic sketches by Fritz Stahlberg, produced by the Philharmonic.

February 8.—George Frederick Boyle's D minor piano concerto, produced at a Philharmonic concert, Ernest Hutchison, soloist.

February 11.—Sgambati's piano concerto, played by Ernesto Consolo at a symphony concert.

February 11.—Serenade by Mary Lawrence Townsend, played by Russian Symphony Orchestra.

February 12.—Debussy's "Martyrdom of Saint Sebastian," sung by MacDowell Chorus.

February 20.—Massenet's "Cendrillon," produced at the Metropolitan by the Philadelphia-Chicago company.

March 3.—Saint-Saëns' "Hymn to Pallas," sung by Madame Jomelli at a symphony concert.

March 5.—Wolf-Ferrari's "Jewels of the Madonna," produced at the Metropolitan by the Philadelphia-Chicago company.

March 14.—Horatio Parker's prize opera, "Mona," produced at the Metropolitan.

March 25.—Brahms' "Song of Triumph," sung for the first time here.

April 14.—Monteverde's "Orfeo," given as Eng-

We request the native American composers to send us the programs whenever their works are played or sung. Also managers, clubs, musicians of all stations, amateurs, etc., are invited to contribute any programs in which they run across performances of compositions by persons born in America. Of course, we refer to high class music only and not to popular songs and dance melodies. There will be no charge of any kind for the publication of items sent to our "Progress of American Music" department.

The aim of THE MUSICAL COURIER always has been toward the building up of American music, and it is appropriate, therefore, to centralize our endeavor at this time by making a veritable record of the actual performances of products from the pens of American born composers.

All programs and communications relative to this subject must be addressed "American Composition Editor," and may be sent to the New York offices or any of the foreign or domestic branch offices of THE MUSICAL COURIER.

lish cantata at a Sunday night concert at Metropolitan.

April 16.—First performance of Daniel Grego y Mason's G minor sonata for piano and violin.

November 8.—Maurice Ravel's suite "Ma Mère l'Oye," produced at a symphony concert in Aeolian Hall.

November 10.—Erich Korngold's E major piano sonata, produced by Rudolf Ganz.

November 12.—William Becker's piano concerto, produced at his own concert in Aeolian Hall.

November 14.—Philharmonic produces Weingartner's "Merry Overture" and Alexander Ritter's "Olaf's Wedding Dance."

November 17.—Henry Hadley's overture, "In Bohemia," produced by the Philharmonic.

November 21.—Bruckner's sixth symphony, produced by the Philharmonic.

November 23.—Revival of "The Magic Flute" at the Metropolitan.

December 9.—Perillon's "Divertissement," produced by the Barrère Ensemble.

December 11.—John A. Carpenter's violin sonata, produced at the Schola Cantorum novelty concert.

December 14.—John Powell's violin concerto, produced by Efrem Zimbalist.

December 15.—Debussy's "Rondes de Printemps," played at a symphony concert.

December 27.—Revival of "Les Huguenots" at the Opera.

SOME letters of Goethe that have recently been published contain interesting references to Mozart. In these the poet shows great sympathy and a thorough understanding of the great musician's mission and bemoans the fact that there was no second Mozart to set to music his "Faust." Goethe also in one of these letters declares his intention of writing a continuation to the text of "The Magic Flute." It is not generally known that Mozart wrote a cello concerto, of which the manuscript was lost. The sketch of this concerto has been found in the effects of the late Charles Malherbe, who was a collector of interesting autographs.

A STRIKINGLY ornate and interesting publication is the holiday number of The Pacific Coast Musical Review of December 21, 1912. Alfred Metzger, the energetic editor of this bright weekly musical journal, is to be commended for his zeal and enterprise in bringing out so comprehensive and enlightening a special edition devoted to the musical interests of the great Pacific Coast, where the possibilities of artistic development transcend the pres-

ent day estimate. The holiday number of The Pacific Coast Musical Review is dressed in a tasteful lithographed cover, and a perusal of the thirty-six page profusely illustrated and well edited paper suffices to convince the reader that editor Metzger is thoroughly acquainted with his particular field of endeavor, and THE MUSICAL COURIER takes this opportunity to extend to him its congratulations and compliments for his splendid demonstration of activity and dauntless courage in bringing his institution up to its present solid state of prosperity and effectiveness.

ALBERT SPALDING WRITES.

We are in receipt of the attached courteous and interesting letter from Albert Spalding, the splendid American violinist:

HOTEL D'EUROPE, Amsterdam.

To The Musical Courier:

My attention has been called to several interviews with Ysaye on the subject of the fees charged for the production of the Elgar concerto, and I can thoroughly appreciate Mr. Ysaye's unwillingness to pay a fee for producing any work—he is such a great artist and his reputation is so firmly established that he is quite justified in refusing to pay a fee to a publisher for producing a new work; on the contrary, it would be a great advertisement for any new work to have Ysaye as its interpreter.

But in justice to the composer and the publisher of the Elgar concerto, I wish to state the exact facts in reference to the fees charged for producing this work in America, so as to correct an erroneous opinion which exists in the minds of many. When I was in London in the season of 1911 I heard the Elgar concerto played and saw beauties in it which inspired me to learn the piece, but before doing so I went to the publishers to inquire if there were any restrictions for its production, that it was possible I might have an opportunity of playing it with some orchestra in America. They stated that they would be very glad to have me produce it with any one of the leading orchestras in America; that as the parts were all in manuscript they charged a fee of seven guineas (\$36.75) for a single performance, or ten guineas (\$55) for a pair of concerts.

I then communicated with Mr. Wessels, the manager of the Chicago Orchestra, and suggested that this concerto should be played with them, as I had already been engaged to play with their orchestra in December of that year, and stated to them the terms for the production. Mr. Wessels replied to me that he thought that they would be very glad to produce the concerto in Chicago, and that Mr. Stock would see me upon my arrival in New York and if they could arrange with the publishers they would be very willing to pay the ten guineas for the performance in Chicago, and this was the amount they paid for the first performances in Chicago—and it was paid by the Chicago Orchestra and not by me. On the contrary, I received my regular fee from the Chicago Orchestra which they had contracted with my manager to pay.

They afterward decided to make a tour to New York, Boston and Philadelphia, and thought it would be a novelty to produce this concerto in each of these three cities. What arrangement Mr. Wessels made with the publishers for the production in these cities is a matter with which I am not familiar, but whatever arrangement was made was made direct by him, and not by me; so that the inference given that I paid a large fee for the first production of the Elgar concerto in America is untrue, and in justice to myself and to the composer and the publishers I think this statement should be made clear.

This fact can be verified by F. J. Wessels, the manager of the Chicago Orchestra, and by the manager of Novello & Co., in New York.

It was a great satisfaction to me to have produced the Elgar concerto in America, for I consider it a very great work, and I agree with Ysaye that it is one of the greatest concertos that has ever been written, possible the greatest since the Brahms.

Yours truly,

ALBERT SPALDING.

While the Ysaye interviews mentioned by Mr. Spalding were not published in THE MUSICAL COURIER and we do not remember to have seen them in any other publication, we appreciate the tacit compliment implied by Mr. Spalding's letter, for he was aware that we would publish it and knew that every one who is under the "erroneous opinion" or any other kind of musical opinion reads this paper and is bound to see the Spalding explanation.

As a matter of fact, and judging solely from the contents of the foregoing letter, we do not understand why the publishers should care from whom

they received the royalty demanded, so long as they got it. It seems clear that they asked Mr. Spalding to pay some money, and Mr. Spalding, justifiably feeling such a course incompatible with his artistic dignity, forwarded the request to a third person, the manager of an orchestra which was to share in the distinction of being party to the premiere of a work certain to arouse curiosity and discussion. The manager sent the money asked for by the publishers. And the publishers received that money. Q. E. D.

Mr. Spalding is right in making public his part in the transaction and demonstrating that he does not personally believe in the method practised by the Elgar publishers. If he had believed in it, he would have paid the money.

With all due respect to Mr. Spalding's estimate of the artistic value of Elgar's concerto, we do not share in his view, but we are open to publishing his opinion or that of any other musician of standing who feels that the work in question needs endorsement. Mr. Spalding, an accomplished musician, has a right to express himself, and should be listened to with respect. The circumstance that he played the Elgar concerto shows that he considers it good music. His performance of it as remembered was exceptionally fine.

But THE MUSICAL COURIER cannot hold with Mr. Spalding or with Mr. Ysaye (if he said it) that the Elgar concerto is "one of the greatest concertos that has ever been written, possibly the greatest since Brahms." We regard the violin concertos by Aulin, Dalcroze, Moszkowski, Glazounow, Sinding, Richard Strauss, Hubay and Conus, to mention only a few of the modern output, as more melodious, more spontaneous, and more idiomatic for the instrument than the one by Sir Edward Elgar.

Furthermore, we observe that Ysaye has not played the Elgar concerto during his present American tour, although there are orchestras which doubtless would be glad to pay the publisher's royalty for it were Ysaye to say the word.

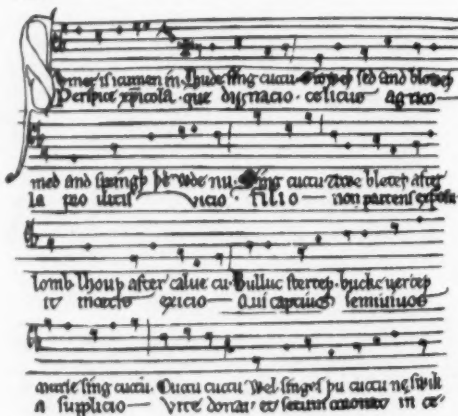
JEAN JACQUES ROUSSEAU composed a delightful opera comique, "Le Devin du Village," conceived in a vein that was soon to be imitated by Grétry, Boieldieu, Nicolo and Auber. His idea of music was simplicity, clarity, and melodic unity. The book and the music of "Le Devin du Village" were written in an incredibly short time, and immediately attracted the attention of the court. The King of France had it performed twice in October, 1752, and Madame de Pompadour herself interpreted the part of Colette at a performance given at the Palace. It was soon given publicly in Paris, and held the boards uninterruptedly for sixty years. The charming music became so popular that "the King in his palace" and "the children in the streets" hummed the simple melodies. We find that it was frequently given in the nineteenth century and listened to with delight, and we notice it on the repertory of the Paris Opera Comique at a matinee in December, 1912, followed by the modern "Tosca." A note in the London Athenaeum states that in honor of the recent 200th anniversary of Jean Jacques Rousseau, Flora Etlinger revived successfully "Le Devin du Village" at the Court Theater in London. Gustave Ferrari conducted and "the dances in the attractive costumes of the period were beautifully done by Miss Etlinger's pupils."

"JUGEND SYMPHONY" ("Symphony of Youth") is the title of the unfinished Schumann symphony referred to in last week's MUSICAL COURIER as having been performed recently in Zwickau, the composer's birthplace. The work dates from 1832, but since 1833 no trace of it could be found after its production in Leipzig in the Gewandhaus. Not long ago, however, the manuscript turned up in the possession of Marie Schumann in Interlaken. Schumann added a second and third movement, but

the manuscript of this addition has not yet been discovered, although it was at one time known to exist.

OUR recent editorial, issue of December 25, 1912, giving an account of the old English song of 1240, "Sumer is i-cumen in," has roused interest in this musical relic of bygone days. Messrs. Breitkopf & Härtel have sent us the song arranged for female

**Sumer is icumen in
Lhude sing cuccu.
Grometh sed
And bloweth med
And springeth the wode nu.
Sing cuccu
Gwe bleteth after lomb
Lhouth after calve cu.
Bulluc sterteth
Bucke verteth
Murie sing cuccu
Cuccu cuccu
Wel singes thu cuccu
Ne swik thu naver nu.**



and two bass voices, and edited by the eminent English musical scholar and composer, Granville Bantock. The accompanying reproduction of the poem in the black letter of the period, and the facsimile of the original MS. of the music were photographed by THE MUSICAL COURIER.

THAT miniature opera war which seems to be raging in Chicago between Andreas Dippel and some of his singers over the question of role allotments, etc., must not be taken too seriously. Such differences are bound to take place at opera houses from time to time, but their extent and importance usually are grossly exaggerated by those daily papers who see in matters of that kind piquant "news" for a much pestered public. As a matter of fact, opera house quarrels between the impresario and his singers concern no one but the parties engaged, and always seem to be settled satisfactorily by them without outside advice or interference.

ATHLETICS and music do not appear to be worlds apart. Wager Swayne, the Paris piano pedagogue, used to be champion intercollegiate sprinter; Paul Bourillon, former tenor of the Boston Opera, he'd undisputed sway in Europe a dozen years ago as the leading bicycle racer, and, latest of all, Sammy Strang, at one time a famous player on the New York baseball team, but now a Seagle and de Reszke pupil in Paris, has prospects of a fine vocal career.

If the English suffragettes must throw bricks, why not send them tickets for some of the many poor concerts given in London?

ORCHESTRAL ODDS AND ENDS.

From January 6 to 11 the New York Philharmonic Orchestra will be on tour, appearing in Buffalo, Rochester, Auburn, Gloversville, Elmira, and Scranton, this being the third tour of several that are arranged for the organization this season. In November the Philharmonic made a New England tour, which was followed by concerts in Baltimore, Washington, and Richmond. The orchestra will appear again in those Southern cities January 20, 21 and 22, with Madame Schumann-Heink as soloist. Marie Rappold, of the Metropolitan Opera, will be soloist of the present New York-Pennsylvania tour. The Philharmonic concerts in Carnegie Hall, Thursday evening and Friday afternoon, January 16 and 17, will mark the first American appearances of the well known Stuttgart pianist, Max Pauer.

This week's program of the Cincinnati Symphony Orchestra (Dr. Ernst Kunwald, conductor), Friday afternoon, January 3, and Saturday evening, January 4, included: Weber's "Euryanthe" overture, Gernsheim's symphonic poem, "Zu einem Drama," Tschaiakowsky's B flat minor piano concerto (played by Josef Lhevinne) and Beethoven's fifth symphony.

Numbering 1,009 and 1,010 in its Chicago series, the Theodore Thomas Orchestra gave two interesting popular concerts on Friday afternoon, December 27, and Saturday evening, December 28. The soloist was Bruno Steindel, cellist, and the program embraced: Pastorale from Bach's "Christmas Oratorio"; Schubert's fantasia, op. 103, orchestrated by Felix Mottl; symphonic variations (for cello) by Boëmann, Ravel's "Mother Goose," Järnefelt's prelude and berceuse, Hungarian Dances, Nos. 17-21, Brahms-Dvorák, and Tschaiakowsky's "1812."

The twelfth regular pair of concerts (January 3 and 4) of the Theodore Thomas Orchestra presented a Beethoven program, with the "Coriolanus" overture, and the third and eighth symphonies.

The soloist at the fourteenth pair of concerts of the Theodore Thomas Orchestra, January 17 and 18, will be Ernest Schelling, in Liszt's A major concerto. Hugo Kaun's symphonic prologue, "Mary Magdalene," is to be the novelty of the program.

Cincinnati's program for January 17-18 will be Gluck's "Iphigenia in Aulis" overture, violin concertos by Bach and Saint-Saëns, a Bach "Brandenburg" concerto for strings, Dukas' "L'Apprenti sorcier," and Beethoven's "Leonora" overture, No. 3. Ysaye is to be the soloist.

A "smoker" is being given tonight, January 8, by the president of the Philadelphia Symphony Orchestra for the conductor, Leopold Stokowski, and his players.

At the third concert of the Los Angeles Symphony Orchestra, January 10, the chief number will be Schumann's D minor symphony.

Emil Oberhoffer also gave Schumann a chance with the same work at the Minneapolis Symphony Orchestra, December 20. On the same evening, Xaxer Scharwenka played with the organization his own lovely piano concerto in B flat minor.

Six programs arranged by Dr. Kunwald for the popular concerts of the Cincinnati Orchestra, which begin January 12, are striking examples of the better class of light, tuneful music. Strauss' waltzes, ballet music from Delibes, Brahms' Hungarian dances, selections from Grieg, popular marches and delightful intermezzi and overtures from the works of Offenbach, Weber, Beethoven, Berlioz and Massenet abound, and the last program of all is a Wagner fest, with Emil Heermann, violinist, as soloist.

Ottile Metzger, of the Hamburg Opera, has been specially engaged for two appearances (her only concerts in America) by the New York Philharmonic Society, January 23 and 24.

A Rational National Anthem.

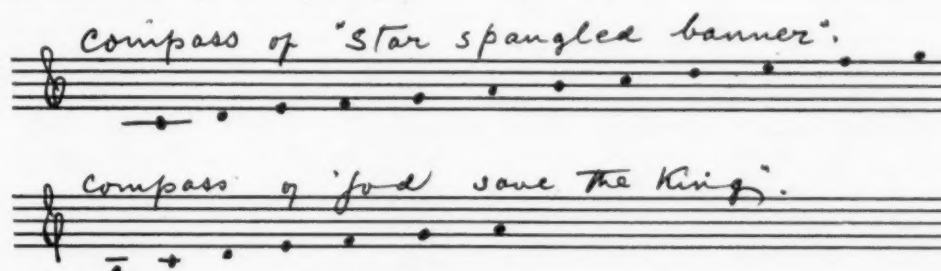
It is a thousand pities that the young Baltimore lawyer, Francis Scott Key, had not had a wider acquaintance with popular songs—or perhaps a narrower acquaintance. As he was a lawyer he is not to be blamed for a lack of judgment in musical matters. We can only express the regret that he was not familiar with, or that he did not hit upon, a better tune when the sight of his beloved flag still flying inspired him to patriotic poetry. If a rose by any other name would smell as sweet it is also certain that the "Star Spangled Banner" by any other tune would be as national.

If Key's rush of poetic fervor had been delayed until a finer and a vocal tune had come into his head! But, no! what could have been more inappropriate than the untimely arrival of that elongated drinking song at such an eventful moment in the lawyer's life. There he was penned up in a fort while the English gunners were blazing away at the Stars and Stripes. When the day dawned on the flag that the British marksmen had not hit, the Baltimore poet, in a passion of patriotic pride, constructed the words of the "Star Spangled Banner," but metered them out to fit the tune of the drinking song, "To Anacreon in Heaven."

This tune had once been popular in England. In fact, it is generally considered to be an old English song.

John Henry Blake has published a "History of the American National Anthem," in which he provs., to his own satisfaction, that the song, "To Anacreon in Heaven," was not written by John Stafford Smith, who was a publisher, but that the tune was "either Irish or French."

Clarence E. Le Massena, in a recent issue of The Spectator, maintains that the claim of Chappell for the Smith authorship is entirely wrong.



The work of both of these critics is destructive, not constructive. They assert that Smith was not the author, but they do not say who was the originator of this uncouth tune. Frank Kidson informs us that the song was old English in origin, but was well known in America at the beginning of the nineteenth century, and had already "formed the vehicle" for several American patriotic songs, "Adams and Liberty" being one of these effusions. We also find the Musical Times (London) of August, 1896, defending the claim of those who assert that the tune is of American origin.

Having paid our respects to the critics mentioned above, we proceed to state that we do not care a rap who originated the tune, where, when, or why. The sentiment which appeals to us was that expressed by Walter Blackman, chairman of the Thanksgiving dinner of The American Society in London. In the Paris edition of the New York Herald of November 29 last, Walter Blackman is reported to have said:

"If you ask a group of Americans what is the American national anthem, one tells you without hesitation that it is 'The Star Spangled Banner,' another says 'Hail Columbia,' a third, 'My Country, 'Tis of Thee,' while others will be equally divided between 'Yankee Doodle' and 'Way Down Upon the Swannee River.'"

"But the anthem to which I want to call your attention is the one always sung, 'The Star Spangled Banner.' Almost since the inauguration of this society, there have been doubts expressed from time to time by its members

as to whether 'The Star Spangled Banner' adequately fulfills the mission of a national anthem for our people.

"Latterly, these doubts have become so numerous that I am bringing the subject forward, thinking that possibly some improvement or modification may be brought about. The points which I wish to emphasize are: Does 'The Star Spangled Banner' supply our present requirements as a national anthem? If it does not, in what manner could some change be best effected? Thirdly, What do we need in the way of a national anthem?"

"The poem consists of four verses, each containing eight lines. Adverse critics complain that it is too long, that the meter is heavy and stilted and the sentences involved—in other words, that it lacks directness and simplicity.

"Now for the music. Curiously enough, while the words are intensely American, the music is English. The air is that of an old English lyric, 'To Anacreon in Heaven.' It was composed by John Stafford Smith, about the year 1780, and was much sung at meetings of the Anacreontic Society, held at the Crown and Anchor, in the Strand."

Mr. Blackman then reverted to the impossibility of the average voice reaching the top note in the anthem, and added: "Why should not we Americans have a tune of our own and one which we can all sing? We never get a fair chance at that note anyhow. It is sprung on us suddenly, and then Carusos away into space, where we cannot possibly follow it. We all mean to have a try. There are no cowards among us when it is a question of a stand up fight with that note. We sit tight, take a long breath and pray hard that the man next to us will have good luck and get there."

There we have the thing in a nutshell: "Why should not we Americans have a tune of our own and one which we can all sing?"

"The Star Spangled Banner" can be properly given only by unusual voices or by instruments. But even at its best and under the best of conditions, it is a poor thing indeed. Its inordinate compass alone is sufficient to condemn it as a national anthem for the public to sing. Compare it, for instance, with the British national anthem, "God Save the King."

This short compass of the English anthem places it within the range of all voices. The English anthem fulfills the first requirement, viz., that it should be singable. Now, while it is right and proper and altogether desirable that all the singable tunes of all lands should be known by everybody, yet it is, of course, silly to expect the world to recognize "My Country 'Tis of Thee" as the National Anthem of the United States simply because the words have been changed. Throughout the world the tune of the "Star Spangled Banner" is recognized as the American National Anthem. It is played by the bands at international gatherings, whether political, social, or athletic, whenever the representatives of the United States are to be given musical recognition. There is no getting away from that fact. The ladies of the Flag Society who are trying to make "My Country 'Tis of Thee," otherwise, "God Save the King," the American National Anthem, can influence at best only the locality in which they live. The world has decided on the British tune. Now, if we Americans do not like the "Star Spangled Banner" tune, the only proper course is to get a melody that is, first, singable, and, second, that is of American origin. The American origin is not absolutely necessary, provided that the tune chosen is not one already recognized by the world as the national anthem of another nation. If we must steal a national anthem, then by all means let us lay violent hands on that beautiful

melody Haydn gave his native Austria. That is the most melodious of them all.

Oh, for a Papa Haydn in America and a disposition on the part of the American public to renounce forever that barbarous old drinking song with its donkey Bray intervals!

When the right song arrives at the right time the entire nation will know it and sing it; and it will not be necessary for Congress to tell us what the National Anthem is. The British Government has never recognized or established "God Save the King." It is the nation that has established it.

METROPOLITAN OPERA ANNOUNCEMENT.

Official announcement is made by the Metropolitan Opera Company of a special subscription series of twelve Saturday night popular priced performances, as follows: February 1, 8, 15, 22; March 1, 8, 15, 22, 29; April 5, 12 and 19. "It is the intention of the management," says the circular, "to produce on these nights performances of the same high standard as on the other subscription nights of the week."

Giulio Gatti-Casazza announces also an afternoon cycle of the Wagner "Ring" (four performances) on Wednesday, January 29, Thursday, February 6, Wednesday, February 12 (Lincoln's Birthday), and Thursday, February 20.

The casts will be as follows:

"RHEINGOLD."

Wotan	.....	Hermann Weil
Donner	.....	William Hinshaw
Froh	.....	Lambert Murphy
Loge	.....	Carl Burrian
Alberich	.....	Otto Goritz
Mime	.....	Albert Reiss
Fasolt	.....	Herbert Witherspoon
Fafner	.....	Basil Ruysdael
Fricka	.....	Margarete Matzenauer
Freia	.....	Anna Case
Erda	.....	Louise Homer
Woglinde	.....	Lenora Sparkes
Wellgunde	.....	Bella Alten
Flosshilde	.....	Florence Mulford

"WALKÜRE."

Siegfried	.....	Carl Burrian
Hunding	.....	Basil Ruysdael
Wotan	.....	Putnam Griswold
Sieglinde	.....	Olive Fremstad
Brünnhilde	.....	Johanna Gadski
Fricka	.....	Margarete Matzenauer
Helmwige	.....	Lenora Sparkes
Gerhilde	.....	Bella Alten
Ortlinde	.....	Vera Curtis
Rossweisse	.....	Rita Fornia
Grimgerde	.....	Florence Mulford
Waltraute	.....	Lila Robeson
Siegrune	.....	Marie Mattfeld
Schwertleite	.....	Maria Duchene

"SIEGFRIED."

Siegfried	.....	Jacques Urlus
Mime	.....	Albert Reiss
Der Wanderer	.....	Putnam Griswold
Alberich	.....	Otto Goritz
Fafner	.....	Basil Ruysdael
Erda	.....	Louise Homer
Brünnhilde	.....	Johanna Gadski
Stimme des Waldvogels	.....	Bella Alten

"GOETTERDAEMERUNG."

Siegfried	.....	Carl Burrian
Gunter	.....	Willy Buers
Hagen	.....	Carl Braun
Alberich	.....	Otto Goritz
Brünnhilde	.....	Olive Fremstad
Gutrune	.....	Rita Fornia
Waltraute	.....	Louise Homer
Woglinde	.....	Lenora Sparkes
Wellgunde	.....	Bella Alten
Flosshilde	.....	Louise Homer

EDWARD T. STOTESBURY, the Philadelphia financier and patron of grand opera, has instituted suit against Oscar Hammerstein in the United States District Court to recover \$39,060, which he claims he advanced to the impresario in order to help him complete an opera season in Philadelphia. Mr. Hammerstein's defense partially is that the money was a gift.

The PROGRESS of AMERICAN MUSIC

[This department is designed by THE MUSICAL COURIER to be as complete a record as possible of the performances all over the world of works by composers born in America. The department will be published weekly and contributions are solicited from any source whatsoever, to help make the record all encompassing. However, advance notices and advance programs will not be considered; the clippings and programs sent must refer to concerts which actually have taken place. And, before all things, it should be remembered that composers not born in America are ineligible for THE MUSICAL COURIER list. All communications referring to this department must be addressed: "American Composition Editor,"

MUSICAL COURIER, 437 Fifth Avenue, New York.]

- Louis Campbell-Tipton, "Bagatelles" (piano), Dresden, Germany, November, 1912.
- Frank van der Stucken, "Pax Triumphans" (orchestra), Antwerp, Belgium, November 27, 1912.
- Charles Wakefield Cadman, "The Moon Drops Low" (vocal), New York, November 22, 1912.
- Mary Helen Brown, "If I Were King" (vocal), New York, November 22, 1912.
- Oley Speaks, "Morning" (vocal), New York, November 22, 1912.
- Ruth Helen Davis, "Lord God, Be Their Defense" (vocal), New York, December 8, 1912.
- Ruth Helen Davis, "Der Schutzgeist" (vocal), New York, December 8, 1912.
- Ruth Helen Davis, "Liebesnot" (vocal), New York, December 8, 1912.
- Jean Paul Kursteiner, "Naivete" (piano), New York, December, 1912.
- Walter Kramer, "Chant nègre" (vocal), St. Louis, Mo., December, 1912.
- MacDowell-Hartmann, "To a Wild Rose" (vocal), St. Louis, Mo., December, 1912.
- E. Levy, "Coqueterie" (vocal), St. Louis, Mo., December, 1912.
- Arthur Dunham, "His Mammy's Dream" (vocal), Milwaukee, Wis., December 5, 1912.
- Gilbert Spross, "Will o' the Wisp" (vocal), Winnipeg, Canada, December 5, 1912.
- Charles W. Cadman, melody in G flat (piano), Winnipeg, Canada, December 9, 1912.
- Charles W. Cadman, "The Pompadour Fan" (piano), Winnipeg, Canada, December 9, 1912.
- J. P. Sousa, "The King of France" (band), Winnipeg, Canada, December 15, 1912.
- John Powell, violin concerto, Carnegie Hall, New York, December 14, 1912.
- Huntington Woodman, "A Birthday Song," New York Hippodrome, December 15, 1912.
- H. M. Humiston, "Southern Fantasy" (orchestra), New York, December 15, 1912.
- Harriet Ware, "Sunlight Waltz" (song), Kismet Temple, Brooklyn, N. Y., December 13, 1912.
- Dudley Buck, "Hark, the Trumpet Callet" (chorus for male voices), Kismet Temple, Brooklyn, N. Y., December 13, 1912.
- Dudley Buck, "On the Sea" (chorus for male voices), Kismet Temple, Brooklyn, N. Y., December 13, 1912.
- Ethelbert Nevin, "The Rosary" (vocal), Kismet Temple, Brooklyn, N. Y., December 13, 1912.
- Edward A. MacDowell, "Bumble Bee" (vocal), Metropolitan Opera House, New York, December 15, 1912.
- George W. Chadwick, "Maiden and the Butterfly" (vocal), Metropolitan Opera House, New York, December 15, 1912.
- Henry F. Gilbert, "Comedy Overture on Negro Themes," Chicago Auditorium, December 13, 1912.
- David Stanley Smith, symphony, F minor, Chicago Auditorium, December 13, 1912.
- George W. Chadwick, "Aphrodite" symphonic fantasia, Chicago Auditorium, December 13, 1912.
- Edward A. MacDowell, "Indian Suite," No. 2, Chicago Auditorium, December 13, 1912.
- Arthur Voorhis, "Dinna Ask Me" (vocal), New York, December 14, 1912.
- William Fisher, "My Ain Dear, Somebody," New York, December 14, 1912.
- Harriet Ware, "Mammy's Song" (vocal), New York, December 14, 1912.
- W. H. Neidlinger, "Mah Blackbird" (vocal), New York, December 14, 1912.
- C. B. Hawley, "The Other Side o' Jordan" (vocal), New York, December 14, 1912.
- W. H. Neidlinger, "Run Away, Coon" (vocal), New York, December 14, 1912.
- J. H. Rogers, "At Parting" (vocal), New York, December 16, 1912.
- M. Kernochan, "We Two Together" (vocal), New York, December 16, 1912.
- C. W. Cadman, "A Moonlight Song" (vocal), New York, December 16, 1912.
- R. H. Woodman, "Ashes of Roses" (vocal), New York, December 16, 1912.
- R. H. Woodman, "An Open Secret" (vocal), New York, December 16, 1912.
- C. W. Coombs, "Her Rose" (vocal), New York, December 16, 1912.
- S. Homer, "Dearest" (vocal), New York, December 16, 1912.
- E. Nevin, "Chantez, la nuit sera brève," New York, December 16, 1912.
- Louis Campbell Tipton, "Sonata Heroic" (piano), Paris, December 2, 1912.
- Louis Campbell Tipton, "The Four Seasons of Life" (piano suite), Paris, December 2, 1912.
- Louis Campbell Tipton, "Beside the Winter Sea" (vocal), Paris, December 2, 1912.
- Louis Campbell Tipton, "Suite Pastorale" (violin), Paris, December 2, 1912.
- Louis Campbell Tipton, "Five Pieces for Piano," Paris, December 2, 1912.
- Louis Campbell Tipton, "A Spirit Flower," Paris, December 2, 1912.
- Louis Campbell Tipton, "A Fool's Soliloquy," Paris, December 2, 1912.
- Henry Gilbert, "Comedy Overture on Negro Themes," Chicago, Ill., December 13 and 14, 1912.
- David Stanley Smith, symphony in F minor, Chicago, Ill., December 13 and 14, 1912.
- George W. Chadwick, symphonic poem "Aphrodite," Chicago, Ill., December 13 and 14, 1912.
- Edward A. MacDowell, "Indian Suite," op. 48, Chicago, Ill., December 13 and 14, 1912.
- Edwin Schneider, "Unmindful of the Roses," Fort Worth, Tex., Harmony Club concert, November 18, 1912.
- Mrs. H. H. A. Beach, "The Year's at the Spring" (song), Hippodrome, New York, December 15, 1912.
- Will C. Macfarlane, "In Pride of May" (madrigal), Carnegie Hall, New York, December 11, 1912.
- Sidney Homer, "The Fiddler of Dooney" (Old Irish melodies, arranged for four parts, with piano accompaniment), Carnegie Hall, New York, December 11, 1912.
- John Alden Carpenter, "Songs," Carnegie Hall, New York, December 11, 1912.
- John Alden Carpenter, sonata for violin and piano, Carnegie Hall, New York, December 11, 1912.
- Blair Fairchild, "A Bible Lyric" (song and chorus), Carnegie Hall, New York, December 11, 1912.
- Charles Louis Seeger, "Asleep" (song), Carnegie Hall, New York, December 11, 1912.
- Courtlandt Palmer, "Song of the Nile," Carnegie Hall, New York, December 11, 1912.
- Louis Campbell-Tipton, "Love's Jester" (song), Carnegie Hall, New York, December 11, 1912.
- Marshall Kernochan, "We Two Together" (song), Carnegie Hall, New York, December 11, 1912.
- Will Marion Cook, "Exhortation," Carnegie Hall, New York, December 11, 1912.
- J. Rosamond Johnson, "A Negro Lullaby," Carnegie Hall, New York, December 11, 1912.
- Will Marion Cook, "A Negro Lullaby," Carnegie Hall, New York, December 11, 1912.
- Huntington Woodman, "An Open Secret" (song), American James H. Rogers, "The Two Clocks" (choral), New York, December 18, 1912.
- Mabel C. Osborne, "Butterfly Days" (choral), New York, December 18, 1912.
- James H. Rogers, "The Two Clocks" (choral), New York, December 18, 1912.
- Victor Harris, "Morning" (choral), New York, December 18, 1912.
- H. B. Pasmore, "Beware" (choral), New York, December 18, 1912.
- Louis Campbell-Tipton, "Spirit Flower" (song), Leipsic, November 28, 1912.
- Louis Campbell-Tipton, "Homeward" (song), Leipsic, November 28, 1912.
- N. L. Norden, Christmas carol (G. H. Falls), New York, Lyceum Theater, December 27, 1912.
- W. H. Neidlinger, "A Christmas Question" (Eugene Field), New York, Lyceum Theater, December 27, 1912.
- Harry Farjeon, "Christ's Eve" (Herbert Farjeon), New York, Lyceum Theater, December 27, 1912.
- Jessie Gaynor, "Jerushy," New York, Lyceum Theater, December 27, 1912.
- Jessie Gaynor, "The Sugar Dolly," New York, Lyceum Theater, December 27, 1912.
- Edward F. Johnson, "Where Dreams Are Made" (Burgess Johnson), Lyceum Theater, New York, December 27, 1912.
- John A. Carpenter, "The Liar," Lyceum Theater, New York, December 27, 1912.
- Frederick Norton, "Dates and Things," Lyceum Theater, New York, December 27, 1912.
- Minnie Cochrane, "Slumberland," Lyceum Theater, New York, December 27, 1912.
- Marshall Bartholomew, "Coquetry," Lyceum Theater, New York, December 27, 1912.
- Edward A. MacDowell, "Long Ago" (song), Paris, December 15, 1912.
- H. H. A. Beach, "Ah, Love but a Day" (song), Paris, December 15, 1912.
- W. M. Rummel, "Ecstasy" (song), Paris, December 15, 1912.
- Sidney Homer, "Uncle Rome" (The Old Boatman), New York, December, 1912.
- Sidney Homer, "How's My Boy" (song), New York, December, 1912.
- Sidney Homer, "Enid's Song" (song), New York, December, 1912.
- Sidney Homer, "Home They Brought Her Warrior Dead," New York, December, 1912.
- Sidney Homer, "A Banjo Song," New York, December, 1912.
- Sidney Homer, "Requiem," New York, December, 1912.
- Sidney Homer, "The Youth's Departure to the War," New York, December, 1912.
- Sidney Homer, "Dearest," New York, December, 1912.
- Sidney Homer, "The City Child," New York, December, 1912.
- Sidney Homer, "Mammy's Lullaby," New York, December, 1912.
- Sidney Homer, "The Pauper's Drive," New York, December, 1912.
- Henry K. Hadley, quintet for piano and strings in A minor, New York, December, 1912.
- Henry K. Hadley, "Rose Time" (song), New York, December, 1912.
- Henry K. Hadley, "Il pleut des Petals" (song), New York, December, 1912.
- Henry K. Hadley, "Butterflies," New York, December, 1912.
- Henry K. Hadley, elegie (cello solo), New York, December, 1912.
- Henry K. Hadley, gavotte (cello solo), New York, December, 1912.
- Oley Speaks, "Shepherd, See Thy Horse's Foaming Mane" (song), on board steamship George Washington, December 22, 1912.
- W. H. Neidlinger, "The Manger Cradle" (song), New York, December 25, 1912.
- G. Spross, "O, Little Town of Bethlehem," New York, December 25, 1912.
- C. B. Hawley, "Holy Night, Peaceful Night," New York, December 25, 1912.
- J. H. Rogers, "Love Has Wings" (song), Carnegie Hall, New York, January 5, 1913.
- Arthur Foote, "Irish Folksong" (song), Carnegie Hall, New York, January 5, 1913.
- George W. Chadwick, "Oh, Let Night Speak of Me," Boston, December 29, 1912.
- George W. Chadwick, "Before the Dawn" (song), Boston, December 29, 1912.
- Henry K. Hadley, overture "In Bohemia" (orchestra), Chicago, January 10, 1913.
- F. C. Converse, "The Festival of Pan," op. 9 (romance for orchestra), Chicago, January 10, 1913.
- John Powell, concerto for violin, Chicago, January 10, 1913.
- Arne Oldberg, "Theme and Variations" (orchestra), Chicago, January 10, 1913.
- Edward A. MacDowell, suite, A minor, op. 42 (orchestra), Chicago, January 10, 1913.
- Frank La Forge, "Before the Crucifix" (song), Carnegie Hall, New York, January 2, 1913.
- Frank La Forge, "Spooks" (song), Carnegie Hall, New York, January 2, 1913.



In all histories of music you are told that the beginnings and early development of the tonal art are enshrouded in fog and that therefore a complete and analytical survey of the field is impossible. Do not believe such assertions. They are based on the ignorance and laziness of the researchers. This department of THE MUSICAL COURIER, true to its mission of serving all of the musical persons all of the time, herewith supplies the lacunae which discouraged previous delvers into the dark periods of music, and gives a terse and practical picture of the origin, development and progress of that world of tone which, as Walter Pater meaningfully remarked, is "the blending of the animative thought and embodying vehicle":

B. C. 417—Spurius Metilius, the first real amateur, discovers that he possesses a voice which, if he had the time to cultivate it, would be as good as that of the best singer at the Roman Opera.

B. C. 478—The Athens Musical Union fixes the rate for flute players at the Pythian games.

B. C. 340—Praxiteles goes to a concert hall and has an argument with a musical manager named George Sakados, as to whether sculptors should receive free admission to symphony concerts. George offered a gratis ticket to a young lady named Phryne, whereupon he and Praxiteles became engaged in a scuffle. The sculptor and his companion were ejected from the foyer by ushers. Historians have proved that the unpleasant incident just related probably is the reason why Praxiteles never made a statue of a musical manager.

B. C. 322—John Philadelphus, an enterprising Egyptian, comes to Rome and suggests a performance of "Aida" there, but is told that he is centuries ahead of his time. Philadelphus later founded a music paper which had no funny column, and the sheet and he perished miserably.

B. C. 314—The Roman festival has to be postponed on account of the indisposition of Antonina Vindex, the popular prima donna, and the spectators demand the return of their money, which is refused. To this event can be traced directly the sanguinary events which occurred during several centuries of the Roman history that followed.

B. C. 88—Under Atticus Asparagulopos, the Athens Drum and Fife Corps parades, preparatory to starting for the Mithridatic wars. Atticus breaks the world's record for throwing drum major staff; exact height not taken, owing to the jealousy of rivals.

A. D. 1—A choir singer in a downtown Protestant church in Rome refuses to rehearse Friday nights.

A. D. 9 (October 4)—Giula Severus, a beautiful young girl, with large brown eyes and atrocious singing method, meets one of the board of directors of the Roman Opera.

A. D. 9 (October 5)—Giula Severus is enrolled on the roster of the Roman Opera Company.

A. D. 37—The expression "technic should be the means toward the end" is first used by a Nubian music critic.

A. D. 89—A Thracian soprano discovers that in opera it is a good idea to face the audience and not the person to whom one sings. The impresario of her troupe, after protesting in vain, drinks a mixture of buttermilk and hemlock and expires.

A. D. 167—By actual count, Rome vocal students ascertain that they are being taught by their various teachers 9,240 differing singing methods, each one of which is the original bel canto system.

A. D. 222—Franz Otto Dickbart, a piano teacher in a small city of Germania, complains that the conservatories are ruining the business of the private teachers, and Marcus Aurelius, who is passing through the town, overhears the remark, and has the notes D. F. branded on Dickbart's forehead.

379—Saint Ambrose, of Milan, refuses to compose popular music and his tailor withdraws the prelate's credit.

584—Pope Gregory, the Great, loses the copybook of one of his youngest pupils in harmony. A renowned musical scholar seeing the volume fall from Pope Gregory's ulster, picks it up, notes the strange combinations of intervals, and announces to the world his discovery of the Gregorian chant.

1036 (April 9; morning)—Guido, of Arezzo, tells a girl student that the presence of visiting relatives from out of town is no reason for missing a music lesson and charges her for the hour missed.

1036 (April 9; afternoon)—The girl student's mother visits Guido and smashes his cherished bust of Wagner.

1149—A Wallachian amateur, residing in a mountain village between the Lower Danube and Transylvanian Alps (exact locality has by common consent of a disgusted posterity never been established) first remarks at a musical soirée that the tone of the cello resembles the

human voice. The unfortunate man was at once expelled from his club, was avoided by all those of his friends who owed him money, and was jeered by the very children as he walked the streets. The miserable wretch tried to redeem himself years later by publishing a brochure in which he made the claim that in many cases the cello tone is better than the human voice, but the police seized the plates of the publication and members of the local maenchor rode him out of town on a rail covered thickly with splinters.

1206—Tony Ahuizotl, an Aztec accompanist of scientific bent of mind, after long investigation, gives up the endeavor to discover why persons become orchestral musicians. It has remained a mystery ever since.

1387—Emmanuel Lopez, a famous Portuguese oboist, is asked to play at court in Lisbon, and permitted to dine at the table of John I. However, a lackey detects the virtuoso trying to carry off a bottle of the royal Madeira in his trousers leg and thereafter musicians engaged for musicales at the homes of the rich and powerful are compelled to dine with the kitchen help. The custom has not yet been abandoned.

1436—Dunstable, the celebrated English musician dedicates and sends a gigue to Henry VI and the composer's heirs complained recently to the postal authorities that they had not yet received the monarch's thanks.

1678—Lulli wears a silk hat to the Opera, but does not know where to put it during the music.

1682—Stradivarius is hard at work making by hand the 762,821 authentic Stradivarius violins which he leaves to the world.

1690—Purcell attempts to leave a soirée musicale at William III's palace during a cornet solo, but at the order of the enraged potentate is held by the guards and made to stay for the encore as well.

1706 (January 2)—Bach does not compose a fugue.

1709—Handel decides to use the Bible for a libretto, call the product oratorio and sell it in England. He asks Cook's for rates to Albion and orders English mutton chops at the best restaurant in Hannover.

1716—Gluck, at the age of two, says "Da-da" in such perfect rhythm that he is at once provided with a music teacher.

1752—Haydn's wife objects to his being generally known as "Papa."

1780—Mozart is busy developing the renowned "Mozart style" in singing. He whispers the formula to a few contemporary vocalists and the secret dies with them.

1782—Clementi hurries to write as many piano etudes as possible before the birth of Czerny, but all to no avail, for thirteen years later (1795) at the age of four, the little Czerny begins his career as an etude builder and overtakes and passes Clementi easily. (The latter grieved so deeply that he died in 1832, aged eighty.)

1794—Spohr is reputed to have lived about this time and written music for the violin, but as no trace of his compositions remains today, we cannot discuss him, and this part of the present historical notes will have to stand as its only sin of omission. Violinists questioned by us refused either to admit or deny that they had heard of Spohr. We asked one violinist whether he knows Spohr's

"Gesangsscene," and he answered that he did not see why he should be expected to know the entire vocal literature. 1795—Beethoven, composer of the "Hammerklavier" sonata, eats underdone fried chicken and has indigestion. The idea of the "Hammerklavier" sonata is formulated in his mind.

1814—Rossini cracks several exceedingly good jokes which are apt to be remembered longer than his operas.

1815—Donizetti pays an usher to yell "Brava" after one of the composer's coloratura arias. That was the beginning of the claque.

1819—Schubert stays out late and at a café writes an immortal song. Musicians have been staying out late ever since at cafés, but as a rule they do not bring home immortal songs.

1821—Weber is reported to have said: "I'm glad I was born, otherwise there would have been no suitable overtures with which to begin symphony concerts."

1829—Bellini declares hotly to a friend that it is the most natural thing in the world for persons mortally wounded to sing gay polaccas and rollicking coloratura airs just before they die.

1830—Mendelssohn has his hair cut and at once notices a falling off in his recital receipts.

1831—Liszt declares that because a man has children is no reason why he should marry and sets about to demonstrate his theory conclusively.

1834—Chopin envies Liszt.

1844—Schumann thinks of a composition, which, however, he decides not to write. No trace of the work ever has been found.

1850—A friend says to Meyerbeer in a restaurant: "What do you think of Wagner?" and the composer answers: "Please pass me the radishes."

1854—Wagner hears of Meyerbeer's perfidious attack and writes a pamphlet called "The King of the Matzoths," but at the instance of his janitor, a man of singularly fine literary perception, changes the title to "Das Judenthum in der Musik," so as to include Halévy, Mendelssohn, etc.

1858—An enthusiastic amateur tells Gounod that she never misses a performance of "Faust," but the composer gently reminds her that the opera has not yet been produced.

1859—Berlioz composes a symphony, writes a book about it, and pens a defense of his book. The symphony is played under Berlioz's direction, and the only good notice it receives is published in his daily paper column by Berlioz. He winds up by going to his own funeral.

1861—Ambroise Thomas encounters a white apparition late at night near the Bois, in Paris, and fears it is the ghost of Hamlet. The Dane always was revengeful. Nevertheless, Thomas composed him.

1867—Anton Rubinstein has melody to burn and announced that he will do it as long as the fuel lasts. That is why his compositions now are ashes.

1868—Bizet has his photograph taken, divining that Nietzsche was to call him the superior of Wagner.

1880—Tchaikowsky can see nothing in Wagner, but the flags remain flying at Bayreuth.

1884—Brahms hears "Martha" and grows surlier than ever.

1890—Richard Strauss rejects a libretto of "Little Red Riding Hood."

Should the publishers be unwilling to incorporate the foregoing material into their faulty biographies of the great masters of music, they are at liberty to do so.

■ ■ ■
If these stanzas by Alfred Tennyson, called "Montenegro," are not the text of that country's national hymn, we know why. They are too good:

They rose to where their sovran eagle sails,
They kept their faith, their freedom, on the height,

ON AND OFF.



As De Nevers, banqueting in "Huguenots."



Taking his usual meal.

NO. 7.—SIGNOR MAGNIFICIVOCE,

Chaste, frugal, savage, armed by day and night
Against the Turk; whose inroad nowhere scales
The headlong passes, but his footstep fails,
And red with blood the Crescent reels from fight
Before their dauntless hundreds, in prone flight
By thousands down the crags and through the vales.

O smallest among peoples! rough rock-throne
Of Freedom! warriors beating back the swarm
Of Turkish Islam for five hundred years,
Great Tsernogora! never since thine own
Black ridges drew the cloud and brake the storm
Has breathed a race of mightier mountaineers.

Revision of a popular opera plot, from the Nashville Tennessean: "Beginning dramatically with the scene in which Elsa, Jane Abercombe, is brought before the German king on the charge of fratricide, until she dies after seeing her brother return and her lover depart, Lohengrin is a succession of ultra-dramatic situations." The same paper says that "when properly rendered, one of the good features of Wagner's operas is the excellence of their orchestration."

Comes from the Louisville Courier-Journal a real musical joke at last:

"Everybody must do something to make our New Year's Eve social a success."

"There's nothing in the entertaining line I can do."

"You are billed to coax the soprano to sing. That will fill in your evening."

In the New York Times of last Sunday, Louis N. Parker, the English playwright, is credited with saying: "Whenever I am introduced to a new acquaintance above the age of twelve my first question is, 'Well, and how is the play getting on?' I am not even met with a look of surprise, the question is to such an extent taken as a matter of course; but the answer is always ready. 'Oh, I have finished that one and begun another.' This applies to everybody. Bishops, car conductors, interviewers, lawyers, elevator boys, and ladies of any walk in life including Chinese laundrymen."

That Parker anecdote would impress us more if it had not been written previously by Richard Harding Davis about himself—in Collier's Weekly, some seven years ago, we believe.

An item of a recent concert at Lithgow was a vocal quartet by the Anglican minister, the doctor, the coroner and the undertaker. The latter would be specially prominent at the words, "O, who will with me ride?"—London Opinion.

One kind of music that New York misses this winter is the song of the snow shovel.

"My daughter plays the flute."

"Don't worry; that can be cured."

Martinus Sieveking, whose impresario years ago gained fame by circulating pictures of the large gloves required by the big hands of the pianist, sends to our desk a contrapuntal arrangement of Weber's "Moto Perpetuo," published by Albert Stahl, of Berlin. The fourteen pages of music look terrifying enough to seem interesting, but the estimators of the "Publication and Reviews" department have their basilisk glare fixed on the composition and it will have to be handed over to them for essaying.

Having told how Reinecke received Grieg and his piano concerto, "Variations" thinks it not inappropriate to revive (from one of Tschaiakowsky's letters) the story of Nicholas Rubinstein's reception of his young colleague's B flat minor piano concerto:

"In December, 1874, I had written a piano concerto. As I am not a pianist, I thought it necessary to ask a virtuosissimo what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another, so I determined to ask him to hear it and criticise the piano part. . . .

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good naturedly, but for God's sake, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunderstorm. The matter was right here: I did not need any judgment on the artistic side of my work; there was question only about mechanical details. This silence of Rubinstein said much. It

said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"Well?" I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved—the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it anyhow?' (And then he caricatured the passage on the piano.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited notescratcher, who was so impudent as to show his scribble to a celebrated man. I was not only astonished by this behavior; I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went up stairs. I was so excited and angry that I could not speak. Rubinstein soon came up and called me into a remote room, for he noticed that I was cast down. Then he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready by a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Criticism to appear in the Gotham Gazette next week: "Reinold Werrenrath, xylophone; Franklin P. Adams, harmonica, and Deems Taylor, piano, gave a parlor concert a few evenings ago and the sweet concord of sounds they dispensed throbbled with the genius of the tone poets whose magic creations they made live again, now sobbing, now exulting, then causing the listener to burn with divine emotion and again giving him the chill of inexpressible delights. No song of nightingale or thrush ever was so sweet as the harmonious strains which transformed West One Hundred and Sixteenth street into an earthly Elysian Field, where angelic tones made the night one of sensuous ecstasy, ravished the very souls of the neighbors, and bade them thrill to all the human emotions from prayer to swearing."

In "The Artist—a Drama Without Words," by H. L. Mencken, of the Baltimore Sun, there are passages of interest to the keyboard community. A great pianist gives a recital. The seats in the hall are "designed, it would seem, by some one misinformed as to the average width of the normal human pelvis." While the artist performs a sonata of Beethoven (the tempo of whose first movement is "allegro con brio"), the following reflections simmer in the minds of the listeners designated:

THE VIRGIN.

Oh, perfect! I could love him! Paderewski played it like a barn dance. What poetry he puts into it! I can see a soldier lover marching off to war and throwing kisses to his sweetheart.

ONE OF THE CRITICS.

The ass is dragging it. Doesn't con brio mean—well, what the devil does it mean? I forget. I must look it up before I write the notice. Somehow, brio suggests cheese. Anyhow, Pachmann plays it a damn sight faster. It's safe to say that, at all events.

THE MARRIED WOMAN.

Oh, I could listen to that sonata all day! The poetry he puts into it—even into the allegro! Just think what the andante will be! I like music to be sad.

ANOTHER WOMAN.

What a sob he gets into it!

MANY OTHER WOMEN.

How exquisite!

THE GREAT PIANIST.

(Gathering himself together for the difficult development section.) That American beer will be the death of me! I wonder what they put in it to give it that gassy taste. And the so called German beer they sell over here—good Lord! Even Bremen would be ashamed of it. In Muenchen the police would take a hand.

(Aiming for the first and second Cs above the staff, he accidentally strikes the C sharps instead, and has to transpose three measures to get back into the key. The effect is harrowing, and he gives his audience a swift glance of apprehension.)

250 WOMEN.

What new beauties he gets out of it!

A MAN.

He can tickle the ivories, all right, all right!

A CRITIC.

Well, at any rate he doesn't try to imitate Paderewski.

THE GREAT PIANIST.

(Relieved by the non-appearance of the hisses he expected.) Well, it's lucky for me that I'm not in Leipsic today! But in Leipsic an artist runs no risks; the beer is pure. The authorities see to that. The worst enemy of technic is biliousness, and biliousness is sure to follow bad beer.

THE VIRGIN.

How I envy the woman he loves! How it would thrill me to feel his arms about me—to be drawn closer, closer, closer! I would give up the whole world! What are conventions, prejudices, legal forms, morality, after all? Vanities! Love is beyond and above them all—and art is love! I think I must be a pagan.

THE GREAT PIANIST.

And the herring! Good God, what herring! These infernal Americans—

(Bowing.) I wonder why the American women always wear raincoats to piano recitals. Even when the sun is shining brightly, one sees hundreds of them. What a disagreeable smell they give to the hall. (More applause and more bows.) An American audience always smells of rubber and lilies of the valley. How different in London! There an audience always smells of soap. In Paris it reminds you of sachet bags, and lingerie.

He plays the adagio.

ONE OF THE CRITICS.

What rotten pedaling!

ANOTHER CRITIC.

A touch like a xylophone player, but he knows how to use his feet. That suggests a good line for the notice—"he plays better with his feet than with his hands," or something like that. I'll have to think it over and polish it up.

THE VIRGIN.

Suppose he can't speak English? But that wouldn't matter. Nothing matters. Love is beyond and above—

The dean of the critics falls asleep.

THE YOUNGEST CRITIC.

There is that old fraud asleep again. And tomorrow he'll print half a column of vapid reminiscences and call it criticism. It's a wonder his paper stands for him. Because he once heard Liszt he seems to be a privileged character.

THE GREAT PIANIST.

That plump girl over on the left is not so bad. As for the rest, I beg to be excused. The American women have no more shape than so many matches. They are too tall and too thin. I like a nice rubbery armful, like that Dresden girl. Or that harpist in Moscow—the girl with the Pilsner hair. Let me see. What was her name? Oh, Fritz, to be sure—but her last name? Schmidt? Kraus? Meyer? I'll have to try to think of it and send her a postcard.

One's scherzo always fetches the women. I can hear them draw long breaths. That plump girl is getting pale. Well, why shouldn't she? I suppose I am about the best pianist she has ever heard, or ever will hear. What people can see in that Hambourg fellow, I never could imagine. In Chopin, Schumann, Grieg, you might fairly say he's pretty good. But it takes an artist to play Beethoven.

He dashes into the finale.

THE DEAN OF THE CRITICS.

Too loud! Too loud! It sounds like an ash cart going down an alley. But what can you expect? Piano playing is a lost art. Paderewski ruined it.

THE GREAT PIANIST.

I ought to clear 200,000 marks by this tournée. If it weren't for those thieving agents and hotel keepers, I'd make 300,000. Just think of it, 24 marks a day for a room. That's the way these Americans treat a visiting artist. The country is worse than Bulgaria.

Of Interest to American Composers—James Warren Lane pays \$20,000 yearly rental for his apartment, and Senators Root and Guggenheim expend \$25,000 per annum for theirs. This is a good time to invest in stocks. Some of the recent quotations are: Boston & Albany, 213; American Tobacco, 279½; Canadian Pacific, 258½; Sears-Roebuck, 211½; Standard Oil, 428; Delaware, Lackawanna & Western, 570, and Continental Oil, 1,875. Last week Andreas Dippel accused Carolina White of eating too much and the prima donna retorted that after performance she confines herself generally to Blue Point oysters, roast venison, crab meat (Hungarian style), salad à la Russe, vegetables, Nesselrode pudding and coffee, although at times she varies the meat course with supreme of guinea hen (Veronique), red leg partridge, cold suckling pig, or brook trout (Meuniere).

Apropos, Arnold Schönberg eats fruit with all his meals. The apple of discord?

"Operettendämmerung" is the name of an article in a German weekly, which holds the opinion that no quantity

of good music is able to make a success of an operetta with a poor libretto.

Then there is the dinner menu of Rector's (Chicago) for Sunday, December 29, 1912, with the item: "Small Tenderloin à la Beethoven."

A harpy is not necessarily a person who plays upon a harp.

From the New York Evening Sun: "Merry Christmas! Turkeys are flying low, 'fixings' are moderate, the dinner will be cheaper than in many years and the tree may be bought for a song."—A Christmas carol, as it were.

The quintessence of praise for a piano performance is that of Louis C. Elson, who after hearing Godowsky play Beethoven's G major concerto, wrote in the Boston Advertiser: "One thought first of Beethoven, second of Godowsky."

When forwarding your manuscript symphony to the publisher on approval, remember that under the new parcel post law a symphony weighing as much as 11 pounds can be sent through the mail.

The Chicago Tribune doesn't apologize—but should—to the late Sir W. S. Gilbert for the following, called "Mr. Carnegie":

A princelier son of Plutus never
Did in this world exist;
To nobody second
I'm easily reckoned
The boss philanthropist,
It is my most inane endeavor
To rid myself of pelf
So every cent'll
Quite incidental-
Ly advertise myself.

My object all sublime
I shall achieve in time—
To show that opulence is a crime,
That opulence is a crime;
And make each million spent
Eternally represent
A never-ending advertisement—
An endless advertisement.

I lie awake nights inventing plans
To give my wealth away.
I've libraries scattered
And spattered and splattered
All over the U. S. A.
And every hour or so I start
A "Fund" for this or that;
But somehow or other,
In one way or 't'other,
They fall extremely flat.

I fling my gold like sightless Plutus,
The mythological mint,
And prattle with unction
At every function
To get my name in print.
It is my daily and dear endeavor,
My constant end and aim,
To scatter my ducats
In barrels and buckets,
And advertise my name.

In poker games they are known as "Seggy" and "Zim-my." Guess who?

In the light of ancient tonal history, when modern music critics rail against contemporary composers, one cannot help regarding them with a maximum of amusement and a minimum of pity. Philip Hale took the trouble recently to unearth a lot of musty writings put forth in England when Schumann's works first began to be played there. Under date of June, 1854, the London Musical World said in a Philharmonic concert review: "The only novelty was Herr Schumann's symphony in B flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it. . . . Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have

turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor." Henry F. Chorley, who ranked as the leading music critic of his day—although it is hard to discover anything or anybody he really led—tells us of "Dr. Schumann," whose B flat symphony he had heard at Leipsic "with less than little satisfaction," that "his works will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to." After further cavalier criticism which Hale alludes to as

"savage," the delectable Chorley concludes: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." Schumann's revenge lies in the fact that all the critics who wrote disparagingly about the great composers, are quoted by posterity only to be laughed at and held up as deterring examples.

For instance, the chief reason why Hanslick is remembered is because he didn't care particularly for "Carmen" and "Aida" and detested Wagner.

In the New York Times of last Wednesday, there was a list of the disasters of 1912. Diligent search failed to reveal any mention of "Mona."

LEONARD LIEBLING.

TINA LERNER'S POLISHED ART.

In the New York Evening Sun of last Monday, January 6, there was a finely conceived portrait of Tina Lerner, captioned with this description: "In beauty, a Madonna; in appearance, a child; in philosophy of life, a mature woman; in achievement, a remarkable musician. This is an unusual but compelling combination and it is Tina Lerner, the little Russian pianist, who has come to friendly America for her third tour."

Anyone who has had the privilege of meeting Tina Lerner and of hearing her play will be able to appreciate



TINA LERNER.

the apt characterization of the Evening Sun which could have been improved upon only by adding that besides being a remarkable musician Miss Lerner also is a pianist of rare charm in delivery and unusual technical equipment in performance.

That portion of New York which is pianistic turned out en masse to hear the Lerner recital at Aeolian Hall last Monday afternoon, January 6, and of the early friendliness and later enthusiasm of the listeners the events of the concert told their own story. From the start of Miss Lerner's playing began a crescendo of approbation which found its climax when the audience realized that in order to hear and see more of the gifted and lovely performer it was necessary for them to force her to add extra numbers to those scheduled on the regular program. This they did successfully and their tribute of admiration constituted what can without exaggeration be termed a true ovation.

When an artist has the pulchritude possessed by Tina Lerner, critics are apt to linger on the description of her personal attractiveness and to give her not quite as much space as her art deserves. The really musical listener, however, is fascinated with the first tones sounded by Miss Lerner, who is blessed with that elusive quality of touch which vitalizes everything she plays and at once stamps her as a keyboard interpreter who reproduces not merely the notes she sounds but also voices their spiritual content and imbues them with the emotional quality for which they stood as symbols in the mind and heart of the composer. That seems to be a large mission for mere piano touch to accomplish, but it is done by those artists who are imbued with the divine afflatus, and the gamut

of colors and expressional shades which Miss Lerner's fingers coax from the piano proclaim her to be one of that rare band.

Her tonal clarity in a Mozart larghetto had the continence of a Puvis de Chavanne done into music and was as slim and chaste in line and proportion. Without wishing to carry on any further the comparison between the stylistic variety of the Lerner pianism and that of noted exponents of the brush, it may be said at once that from the almost white tints the dainty little lady makes her ivory palette display hues of sullen grey and takes them through the warmer shades of scarlet to the other extreme of black, as she did in parts of the tremendous Schumann F sharp sonata, now passionate, then poetical, and again hopelessly pessimistic. That is what the Evening Sun meant by "a mature woman in philosophy of life." Her grasp of the titanic Schumann work, musically so austere that it has attracted only a few of even the greatest pianists, demonstrated the caliber of Miss Lerner's musicianship as a player of high ideals who scorns the easier paths to success and deliberately chooses the road that is hardest but leads surely to Parnassus. Her analytical dissection of the sonata and laying bare of its formal and constructive elements was an achievement so unusual that in itself it ranked her impressively high. The slow movement represented true piano "song," than which there is no finer accomplishment for a keyboard virtuoso.

Weber's "Rondo brillante," with its rippling passages and romantic charm, also found an understanding interpreter in Miss Lerner, who helped the piece to a resounding success which Weber no longer wins at the hands of every public performer.

Three Chopin etudes were marvels of grace, sentiment and digital mastery, and a nocturne by the same composer revealed the deeply poetical vein which Miss Lerner counts as one of her most appealing artistic assets. It served her well also in the Liszt "Petrarca" sonnet, No. 123, done with ravishing finesse of touch, tone and pedaling.

The Strauss-Tausig valse caprice, "Man lebt nur einmal," and Liszt's "Spanish" rhapsody, came largely within the bravura category, and were tossed off with a thousand sophisticated piquancies of sound and rhythm. Technic has no terrors for Miss Lerner and she conquered the dazzling feats required by Tausig and Liszt with the utmost accuracy and aplomb, stirring her hearers to unbridled shouts of "bravo," clapping of hands and stamping of feet.

Altogether, the Lerner performances have broadened immeasurably since the previous American appearances of the delightful young Russian and she now is an artist who can be heard by lovers of piano music with unusual enjoyment and undoubted profit.

Genee Week at the Park Theater.

Monday evening of this week, Genee, the famous Danish dancer, assisted by Mr. Volinin, her own company and an orchestra directed by C. J. M. Glaser, opened a week at the Park Theater, on Columbus Circle and Fifty-ninth street, New York. A matinee was given also yesterday (Tuesday) afternoon and another matinee is announced for Thursday afternoon, January 9. During this engagement Genee and her company will present varied programs, including:

La Camargo.
Dances from Meyerbeer's opera, Robert le Diable.
Lully's Passepied and Chaconne.
Martini's Gavotte.
Rameau's Rigaudon, Tambourine and Musette.
Boccherini's Menuetto.
Gluck's Gavotte.
Strauss' Waltz.
Chopin's Mazurka and Valse.

Miss Genee will conclude the program each evening with her celebrated "Hunting Dance."

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Madama Butterfly" and "Coppelia," December 31.

New Year's Eve was observed at New York's big opera house by a special double bill, at somewhat reduced prices, that attracted a large audience evidently on pleasure bent, as a festival spirit pervaded the assemblage. It was about ten minutes past 8 o'clock when the curtains were parted on "Madama Butterfly," and the audience filed out, after the ballet, "Coppelia," at ten minutes to midnight or just in time to "ring out the old and ring in the new."

Puccini's Japanese opera, minus music savoring of true Nippon atmosphere, received its customary conscientious treatment at the hands of the Metropolitan forces. The cast was as follows:

Cio-Cio-San	Geraldine Farrar
Suzuki	Rita Forna
Kate Pinkerton	Helen Mapleson
Pinkerton	Riccardo Martin
Sharpless	Antonio Scotti
Goro	Angelo Bada
Yamadori	Pietro Audisio
Lo Zio Bonzo	Bernard Bégué
Yakuside	Francesco Cerri
Il Commissario Imperiale	Giulio Romolo

Conductor, Arturo Toscanini.

One of the impersonations that impressed itself on the mind was the Suzuki of Miss Forna, which is always a charming piece of character acting, while the vocal demands are most satisfactorily fulfilled by this artist.

Riccardo Martin, as the American naval officer, again pleased with his opulent tenor tones and his mastery in the delineation of Pinkerton.

Arturo Toscanini infused spirit into the performance and caused many otherwise dull moments abounding in this Puccini score to assume a degree of comparative interest under his magic baton.

Following "Madama Butterfly" there came Adeline Genée, the famous dancer, and her company, in a delightful performance of the first act of "Coppelia," music by Leo Delibes. The Metropolitan Opera House orchestra, under Madame Genée's conductor, Caspar Glaser, supplied graceful support to the terpsichorean movements and fig-



PASQUALE AMATI,
Baritone, Metropolitan Opera Company.

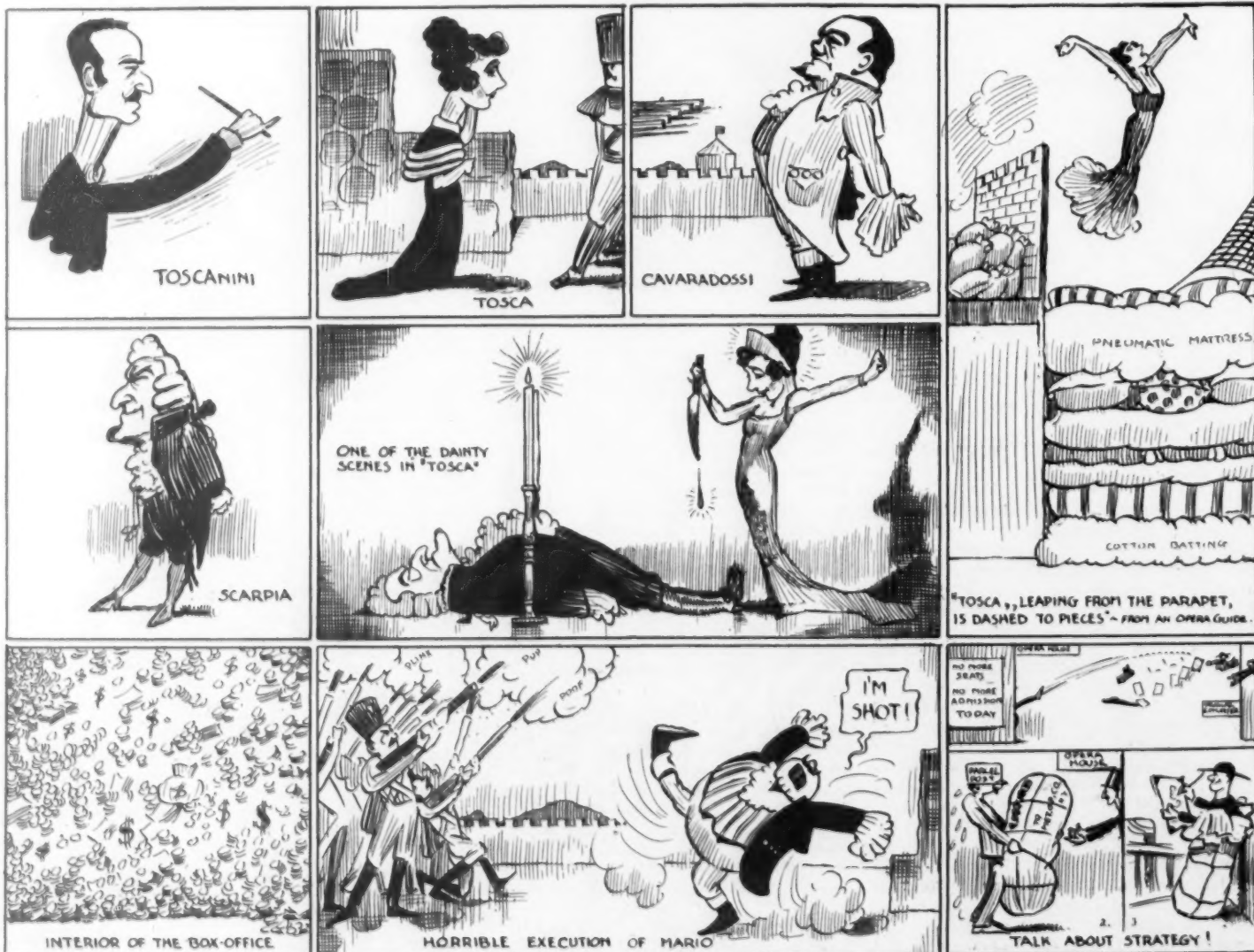
ures on the stage, and this part of the evening's long entertainment was enthusiastically applauded by the audience.

the major portion of which remained until the finale of the ballet.

"Parsifal," January 1 (Matinee).

New Year's Day again was set apart for the performance of "Parsifal." Perhaps because it followed too closely after the most exciting, turbulent and bibulous opening of a new year that old New Yorkers recall, the attendance was not so large as on previous presentations of Wagner's consecration festival drama. The people, too, who assembled to hear it arrived later than is the custom usually at "Parsifal." The ushers had received instructions to seat no one during the playing of the prelude, but the early arrivals were disturbed as the late comers were being seated while Gurnemanz was declaiming his dignified measures at the beginning of the drama. This feature of our metropolitan musical manners was one of the arguments advanced against the production of "Parsifal" in America, for that is the one opera, or play, as they prefer to call it, which demands absolute quiet in the auditorium—something seemingly impossible to obtain in New York. "Parsifal" has been accepted as a sacred drama and it is either that or it is less than some other operas which we hear. It is usually given in the afternoon and on a holiday, for the reason that the management considers the time most opportune for getting the audience seated before the performance begins. But this New Year's Day the people arrived just as late as they do for other works. The law may yet have to interfere in order that men and women who reach their seats at the opera or theater in this country may be saved from annoyances to which they must submit night after night at the Metropolitan Opera House, and other theaters in gayest Manhattan.

The singers last Wednesday afternoon united in a performance of high merit. Hermann Weil was the Amfortas; William Hinshaw filled two parts, Titirel and the Second Knight of the Grail; Carl Burrian essayed the title role; Otto Grolitz was the Klingsor; Olive Fremstad, the Kundry. Florence Mulford, the American mezzo soprano, did double duty, by singing the measures of the Voice and by appearing as one of the seductive flower maidens; the other flower maidens were Lenora Sparkes, Rita Forna, Rosina van Dyck, Bella Alten, and Vera Curtis, together with a bevy of beauties from the chorus. It was a very tuneful array of temptresses. Herbert Witherpoon, as Gurnemanz, repeated his wonderful work. The success of the first scene of the first and third acts depends in a great measure upon the manner in which the patri-



TIT-BITS FROM "TOSCA."

archal character of the priest is delivered, and our American basso cantante has never done anything more worthy of commendation in his whole career. Hinshaw's singing, too, was excellent, and Weil gave a truly moving impersonation of the stricken king. Hertz conducted.

The score of "Parsifal" is one that continues to appeal to musicians, while the interest of the general public in the work seems still to be two-thirds curiosity. However, the influence of such a production is a power for good, and that in itself is cause for encouraging future performances. To listen to the music is less taxing upon the senses and the mind than either "Tristan" or "Götterdämmerung." But why discuss "Parsifal" at any length? The copyright has expired and in this year of the Wagner centennial it is sure to be heard again in New York and in the big and little cities across the Atlantic.

"Barber of Seville," January 1 (Evening).

Il Conte d'AlmavivaUmberto Macnez
Dr. BartoloAntonio Pini-Corsi
RosinaFrieda Hempel
FigaroPasquale Amato
BasilioAndrea de Seguro
FiorelloVincenzo Reschiglian
BertaMarie Mattfeld
Primo OfficialeAngelo Bada
Secondo OfficialePietro Audisio
Conductor, Giuseppe Sturani.

Rossini's "Barber of Seville," like "Les Huguenots," belongs essentially to an age when operatic enjoyments were at a comparatively naive stage of development, and the music written for singing characters had more style than stress, and did not attempt to do much more than soothe the ear of the listener and stir his surface emotions pleasantly. At least, that is how such a work as the "Barber of Seville" is regarded from the modern standpoint, which appreciates the fineness of Rossini's orchestration and his wealth of melodic material, but yawns over his almost endless repetitions, his slavery to forms now considered obsolete, his insufferably boring recitatives, and the clumsy and childish comedy attempts allotted to the characters. Some of the famous airs are as agreeably tuneful as ever, but they serve merely as oases in long stretches of barren orchestral tinkling and unimpressive vocal recitation. If the Rossini opera were "cut" heavily by some one with a

judicious hand, it would gain immeasurably in interest so far as a modern American audience is concerned.

Frieda Hempel, the Rosina, did not help the action or the vocal effect of the evening very materially. She lacks archness, sense of comedy, and suppleness of movement.



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MARGARETE MATZENAUER.

Her voice showed the same deficiencies as at the "Les Huguenots" premiere. The top tones are surprisingly tiny in volume and rather shrill in quality. The Hempel coloratura, extensive but not brilliant, makes an impression of reserve and studious adherence to performances carefully

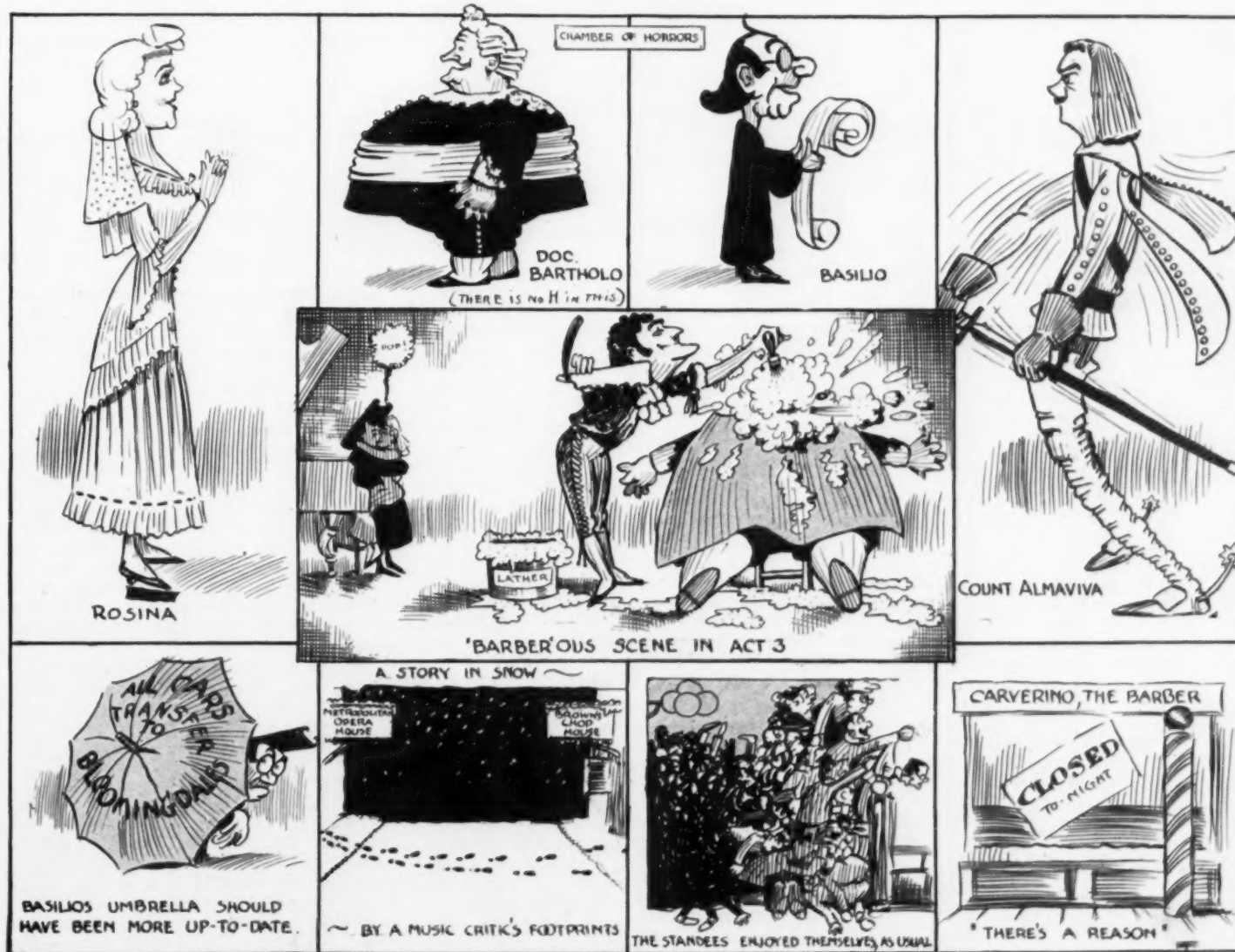
practised. Of the Tetrastini dash and bravura there is not a trace. The cadenzas used by Hempel are nearly all those of Nicklass-Kempner, the German diva's teacher, and they lack the semblance of spontaneity. Madame Hempel's trill is praiseworthy and represents the best asset in her coloratura equipment. In the lesson scene the interpolation was Adam's variations on the old Mozart air, "Morgen kommt der Weihnachtsmann." The Adam arrangement is banal and musically vulgar, and did not belong on the Metropolitan stage. Madame Hempel sang the piece in French.

Pasquale Amato, who essayed the Figaro role for the first time, made a splendid impression. He exhibited all the ease of motion and gesture, all the mobility of features, and all the vocal grace and facility required by the most difficult of all baritone roles of the old school. It was wonderful to note how the versatile art of Amato adapted itself to the buffa style which Rossini affected in his arbitrarily comic opera. The Amato resources of breath and wealth of interpretative nuances seemed sheer endless. He phrased exquisitely, and where the musical effect required it poured out his golden voice with the utmost lavishness, never transgressing the bounds of artistic taste, however. His acting was in finished comedy vein and left absolutely no opening for criticism. Amato's Figaro is a creation that will establish a new standard of excellence for the incumbents to follow him in the part.

Andrea de Seguro's Basilio was another rare treat. He presents a marvelously wrought comic character study as the hypocritical music master, showing superb histrionic talent in makeup, bearing, costume and gesture, and sure knowledge of vocal delivery as applied to subtle delineative effects. His keenly intelligent portrayal as Basilio stamps him as one of the truly significant singing actors.

Umberto Macnez, a tenor with a tight voice and surprisingly fluent coloratura, sang his Almaviva measures admirably and acted with skill and distinction. He is tall, good looking and sufficiently romantic in demeanor to suit the role of the languishing Spanish lover.

Antonio Pini-Corsi gave his familiar exaggerated Bartolo impersonation. Marie Mattfeld was a Berta who



"THE BARBER OF SEVILLE."

played her small role with circumspection and sang it skillfully.

Giuseppe Sturani's conducting left much to be desired in the way of rhythmic accuracy and stylistic understanding.

"The Huguenots," January 2.

The second performance of "The Huguenots" took place Thursday evening. This same work was given under another title of "Les Huguenots" recently and next time it should be heard under the name of "Gli Ugonotti," since the language used is Italian.

The cast was the same as at the first production except that the role of De Nevers was taken by Dinh Gilly, who sang in his accustomed satisfactory style. There was a large attendance, although not so large as on the occasion of the first production.

"Il Trovatore," January 3.

"Il Trovatore" was repeated before a very large audience which gave every evidence of pleasure at hearing the familiar music. The cast was the same as before, excepting the part of Leonora, which was taken by Johanna Gadski for the first time this season. She was in splendid voice and sang her arias brilliantly.

So much has already been said of Amato's wonderful conception of Di Luna that little more can be added save that his interpretation is one in which dignity, intensity and fervor are the keynotes. He was in splendid voice and sang most beautifully the aria "Il Balen" in the second act, the audience following breathlessly every note of his glorious rendering, and calling him to the footlights repeatedly at the end of it. His other numbers were also admirably delivered, particularly the duet with Azucena, which was enthusiastically applauded.

All the other principals were in excellent vocal fettle; Sturani conducted with more discretion than usual, and the good work of the chorus contributed to make the performance a thoroughly enjoyable one. Leo Slezak was the Manrico and Louise Homer sang the part of Azucena.

"Tosca," January 4 (Matinee).

With a cast including Cavaradossi, Caruso, Tosca, Farar, and Scarpia, Scotti, the blood drenched Puccini opera was in familiar hands and brought its customary misgivings to the really musical listeners and its usual dramatic thrill to those naive persons who dote on stage horrors. The score remains a mass of short breasted thematic fragments repeated too often, never developed fully, and illustrative of the action only to the extent that the forced connection convinces the listener. It is the drama, the drama always, that holds the attention in "Tosca."

The conductor of the afternoon was Toscanini, who injected so much verve and inspiring force into his leading that the persons of the stage outdid themselves in the realistic presentation of the strenuous scenes.

"Otello," January 6.

In this year of the Verdi centennial it will be wise for some of the musical highbrows to think about the genius of this greatest of modern Italian composers, and Verdi is modern despite the fact that we are approaching the 100th anniversary of his birth. The score for "Otello," so rich in harmonic beauties, was composed after Verdi had turned his profound intellect toward a new goal. This opera, once postponed on account of Leo Slezak's illness, was presented, for the first time this season, Monday evening of this week, with the following cast:

Otello	Leo Slezak
Iago	Pasquale Amato
Cassio	Angelo Bada
Roderigo	Pietro Audisio
Lodovico	Andrea de Segurrola
Montano	Vincenzo Reschiglian
Un Araldo	Bernard Bégue
Desdemona	Frances Alda
Emilia	Jeanne Maubourg
Conductor, Arturo Toscanini.	

The deeper a man thinks, the more keenly he feels about human affairs, the more he will be inclined to rank the Shakespearean-Verdi lyric drama with the masterpieces of art. In it is revealed the inexorable law of retribution. The woman was punished not because she was wicked, but because she was foolish and selfish; she deceived her old father, and it was natural for her impassioned and dark-skinned husband to conclude if she would "deceive one man she might not tell the truth to another." The "hero" of the story is punished because he violated the sacred law of hospitality. Verdi's setting matches wonderfully the tragic unfolding of the drama, and those who declare this opera to be unmelodious have not heard when their minds were in the proper state. The opening chorus, the lovely duet between Otello and Desdemona in the first act, the charming episodes in the second act as the bride is enshrined in flowers, the concerted music of the third act, the "Willow Songs" and "Ave Maria" of the fourth act, reveal melodic creations that cannot fail to impress the musical epicurean tastes.

As to the performance, all of the principals were seen again in the roles which they enacted for us last season and the season before that. As the Moor, Slezak, the large Bohemian tenor, is seen in his best part—best histrionically,

but vocally far from satisfying. Frances Alda as Desdemona is seen in a character upon which she has lavished careful study, and she sings the music with much charm. Madame Alda has greatly improved her vocal style; certainly, she never sang better than on this occasion. Her high tones were wondrously sweet and pure. Pasquale Amato, as Iago, sang magnificently, and by his facial expression and his marvelous dramatic powers once more

portrayed a part that was thrilling and convincing. The versatile gifts of this artist continue to be a topic in New York's upper musical circles. He has done so many roles and has done them in a manner that has earned for him the earnest gratitude of a multitude. The other members of the cast were competent, and Toscanini's leadership brought out every shade of meaning from this beautiful and moving tragedy.

GRAND OPERA IN CHICAGO

AUDITORIUM.

"Jewels of the Madonna," December 30.

A repetition of Wolf-Ferrari's masterpiece brought out one of the largest audiences of the season to the Auditorium. Icilio Calleja essayed for the first time in his career the role of Gennaro, which concluded his present contract with this organization. Calleja, who had only a week to



Photo by Matzene Studio, Chicago.
ALICE ZEPILLI.

study the role, found it especially well suited to his vocal power and histrionic resources. His rendition of the blacksmith was the best thing Calleja has given, and his success was indeed well deserved. His interpretation is somewhat different from that of the other Gennaros heard on the Auditorium stage, being more vivid and realistic. His singing of the duet with Maliella in the second act and with Cammela in the first act was exquisite. A mezzo voice, unused by the tenor in his other roles, made its appearance, to the great delight of music lovers. His diction was superb and the tenor made a hit in his final aria. His success presaged well for a successful return next season. The other roles were entrusted to the same artists, Madame Carolina White winning again her share in the success of the evening as Maliella, while Sammarco voiced admirably the Rafale. In the smaller roles Piero Orsatti substituted for Warnery as Tontonno. Warnery's absence was felt keenly, his successor being miscast. Campanini conducted.

"Herodiade," December 31.

Another performance of "Herodiade" was witnessed by one of the largest audiences of the season. This was due to two reasons, the first being the closing of the year's festivities, and the second to the pronounced success of Massenet's opera. The cast was similar to the one heard at previous performances, with the exception of the role of Phanael, sung by Nicolay, who substituted on twelve hours' notice. Gustave Huberdeau being stricken suddenly with an attack of la grippe, and Desire Defrere replaced Nicolay as the Priest. Carolina White sang gloriously, and indeed after each hearing her voice impresses more and more by its power and beautiful tonal quality. Miss White is probably the most popular artist in Mr. Dippel's roster and slowly but surely her name on the billboard brings results to the box office, showing that this artist is one of the few in the company who has a drawing power. Madame de Cisneros in the title role was excellent. Mascari again

scored heavily as Herode. Dalmores, in fine voice, gave a splendid account of himself as Jean. Nicolay, who on so short notice had consented to save the performance by learning the part, came out of the ordeal with honor. His presentation was distinguished by good vocal attainment and dignified acting. His aria was well received, and with Madame de Cisneros in the duet of the third act he won his hearers. Both artists at the conclusion of the scene were recalled repeatedly before the curtain. Defrere sang the music allotted his part beautifully. This young man should be taken out of the chorus and given parts. Since the beginning of the season he has been given appearances frequently and each time strengthened the ensemble of the performance. Charlier conducted.

"Haensel and Gretel," January 1 (Matinee).

The new year was ushered in operatically by a presentation at the Auditorium of "Haensel and Gretel" with Ernestine Schumann-Heink as the Witch. The name of the famous contralto filled the Auditorium from parquet to the last seat in the gallery, the house being completely sold out. There is not one artist, including Mary Garden, whose vogue is on the decline in this company, who can at the present time fill the house. Dippel has several rising stars in his company who shortly will have the power to bring the public to the opera, but for the present, quoting Mr. Shakespeare, "The play's the thing." Madame Schumann-Heink is the exception. She is the attraction and the opera is secondary. In "Haensel and Gretel" up to date the part of the Witch had been a minor role as presented by the former artists heard in it, but as given by Madame Schumann-Heink it was the star role in the opera. Her makeup was capital, her acting hilarious, and indeed she made the children happy and joyful. Vocally she was Madame Schumann-Heink, and this means much. Mabel Riegelman as Gretel and Marie Cavan as Haensel repeated their former successes, and the other roles were capably handled by the same artists heard previously in the opera.

Attilio Parelli's conducting left much to be desired. His conception of the score is different from the reading of any other conductor and many of the beauties of the opera were unheard. Added to this, on several instances his orchestra and the principals were at discord.

"Lohengrin," January 1 (Evening).

Richard Wagner's opera, which was announced to be given at 7.45, started several minutes after eight. The Vorspiel was taken too slow and the reading was one of the worst accorded the prelude in Chicago. It might be that the young conductor, Winternitz, was hampered by nervousness and angry at late arrivals, whose noise in coming down the aisle was enough to disturb a veteran conductor. It should be made a rule that latecomers be asked to stay in the vestibule while an overture is being played. This perhaps would bring the music lovers on time, and since this rule is in force at symphonic concerts there is no reason why it should not apply to the opera. Late comers are for the most part commuters, and they also have to leave before the end of the opera. They generally chose a pianissimo passage to make their exit. It should be a practice for them to leave at the conclusion of an act, and if the public was on time this last rule would be unnecessary.

Jane Osborn-Hannah made her reentry as Elsa. This American soprano is improving yearly, and since last heard in the role here she has gained considerably vocally. Her "Einsam in Trüben Lagen" ("The Elsa Dream") was well rendered, and all through the course of the opera her portrayal of the part was highly satisfactory. Whitehill appeared as Telramund, though for some unknown reason Hector Dufranne was announced for the role. Whitehill sang gloriously. He was a pillar of strength and overshadowed his colleagues. Those among the audience who thought Mr. Dufranne was singing were surprised at the evenness of the voice and beauty of tone, and one of them, the head of one of the largest schools in the Middle West, informed the writer that he had never heard the French baritone sing so well. The surprise of the evening was Julia Claussen, of the Royal Opera of Stockholm, who made her bow to an American audience as Ortrud. She is a find, and General Manager Dippel has discovered a new star. The range of her voice is phenomenal. The

role of Ortrud, which is written very high for a contralto, suited well the powers of this new artist, her high register being especially sonorous. In the duet in the second act with Telramund, her singing of "Erhebe dich, Genossin meiner schmach," was received with vociferous applause. At the conclusion of the act an ovation was tendered the Swedish artist, and floral tributes were handed over the footlights to Mesdames Claussen and Osborn-Hannah. Madame Claussen has already found a place in the hearts of opera goers, and her return next season is assured. Kurt Schonert, the Teutonic tenor, from the Royal Opera of Munich, made a very unsuccessful debut as Lohengrin. His entrance phrase, "Nun sei Gedankt, mein lieber schwan," presaged favorably, as it was well given, but after that song the tenor went to pieces. His voice is limited and after F the tone is rough, harsh, unsteady, and in the nuptial room he came to disaster on an A, which was a mixture of A flat and a G. Accidents will happen, but Herr Schonert's accidents are too numerous to please here and his departure will not be regretted. Henri Scott as the King, and Crabbe as the Herald, completed the ensemble, and each one respectively voiced his role admirably. Winternitz gave a good account of himself, though "Lohengrin" has been better treated here.

"The Cricket on the Hearth," January 2.

Another presentation of this light opera was given by the same artists heard in previous performances.

"Walküre," January 3.

Richard Wagner's opera was given at the Auditorium on Friday evening before a large and enthusiastic audience. The cast was as follows:

Sieglinde	Minnie Saltzman-Stevens
Fricka	Ernestine Schumann-Heink
Brünnhilde	Julia Claussen
Siegmund	Charles Dalmores
Hunding	Henri Scott
Wotan	Clarence Whitehill
Ortlinde	Alice Eversman
Waltraute	Ruby Heyl
Schwarte	Louise Berat
Helmwig	Jenny Dufau
Siegrune	Marie Cavan
Grimgerde	Margaret Keyes
Rossweise	Adele Legard
Gerhilde	Helen Stanley

Musical Director, Arnold Winternitz

Before going into detail as to the singers, the orchestra's rendition of the score is to be taken into consideration. It seems strange, to say the least, that whenever a German conductor is at the musical director's desk strange happenings will make a performance memorable by its unevenness or unforeseen accidents. Last year at the presentation of the same opera the lights were turned out in the orchestra pit, while Szendrei was conducting. The incident passed unnoticed as far as the public at large was concerned, but it was generally thought among artists and others that the mishap was not accidental. At the first performance here Friday of the same opera, under Winternitz, the brasses had some joke with the conductor. Playing out of tune, entering too soon and sustaining a harsh tone were among the doings of the brass contingent of the Chicago Grand Opera Company's orchestra. The same men have been heard under other conductors and know how to use their instruments, therefore their shortcomings may have been intentional and perhaps for the purpose of hurting the reputation of Mr. Winternitz as conductor. Nothing of the sort, however, has been accomplished. The tricks were too plain and were unveiled even to the layman, and therefore Winternitz's conducting of the difficult work is declared the best thing he has ever done in Chicago. He is a splendid conductor, and it would be interesting to know the results other conductors could get out of the orchestra with two rehearsals. It is too bad that in opera, prima donnas can dictate to the management, but since the management cannot use the whip (metaphorically speaking) on prima donnas, it should exercise at least its authority on the orchestra.

As to the singers, Clarence Whitehill as Wotan was the star. His work in this role has been so often reviewed that to say he was excellent will be sufficient proof that everything he did was perfect. Ernestine Schumann-Heink, who appeared as Fricka, though hampered with a bad cold, portrayed the role superbly. Julia Claussen, who as Ortrud created a sensation, was not quite so happy as Brünnhilde. She, however, sang well, but in the role she was less convincing than as the wife of Telramund. The singer must be congratulated for not having deviated from pitch. Minnie Saltzman-Stevens, who was heard as Brünnhilde last year, sang Sieglinde. Charles Dalmores was an impetuous Siegmund. Henri Scott gave dignity to Hunding.

Members of the Thomas Orchestra reinforced the orchestra. Two of the cellists belonging to the symphony orchestra disturbed considerably by rising innumerable times all through the second act to get glimpses of what was transpiring on the stage. The Thomas Orchestra when under any other conductor than Stock is insubordinate and impolite and since some of the men like to view

the stage from the front of the house, let the management kindly ask them to buy a ticket at the box office, and then never again hire those men to play in the regular Opera orchestra. Their demeanor may be contagious and soon the regular players of the orchestra may be as undisciplined as the Thomas Orchestra German players.

The stage management was adequate and the lighting effects excellent.

"Carmen," January 4 (Matinee).

Bizet's masterpiece was repeated before a sold out house on Saturday afternoon. Leon Campagnolia, the new French recruit of the company, made his debut as Don Jose to the Carmen of Mary Garden. Helen Stanley was the Micaela and the other roles were entrusted to the same artists heard at the other performance. Mr. Campagnolia, who hails from the Grand Opera of Paris, re-

1913-1914

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minds one of Bonci. He has the same physique, small of stature, but big vocally. His voice is flexible, well schooled and agreeable to the ear. Mr. Campagnolia's acting was on a par with his singing. Especially well done was the flower aria. Mary Garden, who succeeded Maria Gay this season as Carmen, made one regret the Boston contralto in the role of the Gypsy. It has been said that Miss Garden has taken some exercises to lose some of her weight. It might be said also that some of her voice disappeared with the treatment. Her acting, as ever, was all that could be desired and though Carmen is not the best role this artist counts among her achievements, her presentation is original and through this fact interesting. The "Seguidilla" was ended with deathly silence, likewise the "Habanera." These numbers are generally encored. Is Miss Garden's star falling? It could hardly be possible, as she has not as yet reached the age where an artist enters into oblivion. Dufranne was the Escamillo. He was in glorious voice and the "Toreador Song" was encored by acclamation. Helen Stanley was the Micaela. The new soprano has been well favored by nature. She is regal to the eye and her voice charms the ear. Miss Stanley, who is an American girl raised in Chicago, is one of the big factors in Dippel's roster. She sang beautifully the aria "Le Dis," which won for her an avalanche of applause and the duet of the first act with the tenor, "Sa Mere," was one of the best numbers of the day. Miss Stanley has been heard now in several operas and after each hearing she strengthens the good opinion first formulated. Scott was an excellent Zuniga. Likewise the Dancairo of Nicolay was splendid. Margaret Keyes sang agreeably the music allotted to Mercedes. Rosina Galli repeated her former success. Charlier conducted exceptionally well.

"Aida," January 4 (Evening).

A repetition of "Aida" at popular prices was the offering on Saturday evening. Carolina White, who was billed to appear in "Aida," refused to sing at popular prices, and her place was taken by Enrica Clay, whose real name is Miss Dillon. The young American girl is a California product, being raised and educated in Los Angeles. She

has had, so we have been informed, some experience on the stage in some theaters in Italy and was heard recently by general manager Dippel upon the advice of manager Leahy, the well known musical promoter of San Francisco. Miss Clay, though nervous, made a good impression. Van Hoose made his re-entree as Radames. His singing of the part pleased the public highly, which applauded the singers all through the evening. Costa was the Amonasro, a role somewhat too heavy for this able baritone. Scott, who sings nightly, does not show any trace of fatigue and his delineation of the High Priest was as ever, excellent. Nicolay was entrusted for the first time in Chicago with the part of the King. He achieved another success in this role.

Ettore Perosio, who has done splendid work since the beginning of the season and who, this year, has had ample opportunity to show his worth, demonstrated beyond doubt that he is one of the best conductors who has ever swayed the baton here. His reading of the score was a real gem.

Madame de Cisneros made her farewell appearance for the season as Amneris—a role in which she has appeared often, winning each time the approval of music lovers and critics alike and on this occasion surpassed any of her previous work. She was in superb voice and proved to be the real star of the evening. As announced previously in THE MUSICAL COURIER, Madame de Cisneros already has been re-engaged to appear with the company during the Western tour this season. RENE DEVRIES.

Grand Opera in Brooklyn

ACADEMY OF MUSIC.

"Die Walküre," January 4.

One half of the subscription performances in Brooklyn by the Metropolitan Opera Company was closed last Saturday with "Die Walküre." The cast, with two exceptions, was the same as that which appeared at the Metropolitan Opera House, Thursday evening of Christmas week. At the former performance the role of Wotan's rigid spouse was filled by Madame Matzenauer; in Brooklyn, Lila Robeson, a debutante of the season, was heard in the part. Hermann Weil was the Wotan in the Manhattan presentation, while Putnam Griswold, the American basso, filled the part in Brooklyn last week. Madame Galski repeated her impressive impersonation of Brünnhilde and Madame Fremstad was again the Sieglinde. Carl Burrian was the Siegmund and Basil Ruysdael, the Hunding. The eight Valkyries were the same at both performances—Lenora Sparkes, Bella Alten, Vera Curtis, Rita Fornia, Florence Mulford, Lila Robeson, Marie Mattfeld and Marie Duchene. To Miss Robeson fell the lot of singing two parts, the more taxing one of Fricka and Waltraute, one of the daughters of the one eyed god. Miss Robeson's duties were doubly hard for another reason. Madame Matzenauer had been billed to sing the role of Fricka, but sudden indisposition prevented her from appearing. This was a sore disappointment to the fine audience, but Miss Robeson as a substitute finally proved very satisfactory. For a young singer to consent to sing a difficult part at short notice, and in place of a great artist like the Hungarian contralto, was a real trial, but thanks to her musicianship and womanly pluck, the young American contralto emerged from the undertaking without apparent shortcomings. She delivered the lecture to Wotan in a voice of round, even fullness, musical and well schooled, and conducted herself with becoming dignity.

The Wotan of Mr. Griswold is a stirring performance, and the "Farewell" in the closing scene proved anew to be nothing less than a vocal triumph. The tone color of Griswold's voice is splendid in ordinary passages, and in the climaxes it becomes truly thrilling. Ruysdael's very deep and sonorous basso is another organ that compels admiration, and both of these men are actors of real power.

The singing of the Valkyrie choir was very impressive at this performance; the warm, rich voices of Mesdames Mulford and Robeson blended finely with the sopranos of Mesdames Sparkes and Alten. Alfred Hertz conducted strenuously. While the scenic effects at the Brooklyn Opera House do not approach the splendors at the Metropolitan, the voices, in most cases, are heard to far better advantage in the smaller Brooklyn auditorium. During the remainder of the season the Metropolitan Opera Company will give seven more performances in Brooklyn.

Falk-Fischer Recital in Freehold.

(By Telegraph.)

NEWARK, N. J., January 7, 1913.

To The Musical Courier, New York:

The Falk-Fischer recital in Freehold last night was tremendously successful. The audience was enthusiastic. Return engagement requested. The artists leave for Pennsylvania, where they give five recitals this week.

J. W. LYMAN.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE

"Haensel and Gretel" and "Cavalleria," December 30.

No more marked contrast could have been found than in the double bill offered this evening. Both in the music and the subject matter, the widely differing national characteristics of the German and Italian schools stood out in prominent juxtaposition.

In the performance of "Haensel" there was but one change in the cast from that of the previous matinee. Otto Goritz's familiar impersonation of the rollicking Peter. The lighting effects, rather severely criticized in the previous performance, were much improved at this repetition.

A first performance this season of Mascagni's opera enlisted the following cast:

Santuzza	Maria Gay
Lola	Elvira Leveroni
Mamma Lucia	Florence de Courcy
Turiddu	Umberto Sacchetti
Alfo	Anafesto Rossi
Conductor, Moranzoni.	

Madame Gay as Santuzza gave a powerful interpretation of a role to which she is eminently fitted temperamentally, though not quite so well suited vocally.

Mr. Sacchetti, substituting for Mr. Gaudenzi at the last moment, made an acceptable Turiddu. Again it is a pleasure to speak of the work of Mr. Rossi, who as Alfio gave an admirable and convincing performance, a performance distinctively characterized, intelligently conceived and



ANAFESTO ROSSI.

Baritone of Boston and Chicago-Philadelphia Opera Companies.

withal well sung. Miss Leveroni as Lola acted with discretion and was a creditable addition to the cast.

"Aida," January 1.

A finely balanced performance of "Aida" brought Madame Rappold of the Metropolitan in the title role in place of Miss Amsden, whose illness prevented her appearance. Heard for the first time in this city in this role Madame Rappold deepened the excellent impression made by her previous appearances, imparting as she did to the music the splendid qualities of her rare vocal equipment and molding her interpretation intelligently and yet according to the time honored traditions of the role.

Madame Gay in her familiar assumption of Amneris, which has been so highly praised; Mr. Zenatello in his equally familiar and praiseworthy portrayal of Radames, and Mr. Polese as a barbarically splendid and vocally effective Amonasro were the other chief factors in the success of the performance.

"Lucia," January 3.

Another Tetrassini triumph is the whole story of this performance though Mr. Polese's Enrico stood out prominently and distinctively as does everything this thoroughly capable artist essays.

"Louise," January 4 (Matinee).

The repetition of "Louise" at this matinee was a surprise to many by reason of the various cuts made since its initial performance. As to the appropriateness of these

cuts, that is a matter of personal opinion, but of the necessity for them there can be no question, since the opera was far too long at its first presentation.

Much has been said and more could be said of Madame Edvina's refreshingly simple interpretation of Louise; an



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MARIA GAY.

impersonation which is an unalloyed delight vocally as well as histrionically—of Mr. Marcoux's marvelously like-like and nobly pathetic Father, perhaps the most notable in a long list of notable achievements by this great artist; and last but not least of Madame Gay's striking impersonation of the Mother, of which Philip Hale says: "Seldom on the operatic stage is there a scene comparable for quiet and tragic intensity with that in which she entreats



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GIOVANNI ZENATELLO.

Louise to go back to her father. Here even the silence of Madame Gay was eloquent."

For a first appearance in the role of Julien came Mr. Zenatello, who sang with his customary brilliancy and imbued the part of the poet lover with becoming ardor and spirit. Another newcomer to a cast already familiar was Miss Fisher, who took her original part of Camille for the first time.

"Cavalleria" and "Pagliacci," January 4.

Santuzza	Elizabeth Amsden
Lola	Elvira Leveroni
Mamma Lucia	Hertha Heyman
Turiddu	Raoul Romito
Alfo	Giovanni Polese
Conductor, Moranzoni.	

The foregoing cast gave but a fairly good performance of Mascagni's opera. Miss Amsden as Santuzza did not come up to the high expectations anticipated by her splendid art in other roles she has essayed. The voice itself is, of course, a most beautiful one, of great brilliancy, power of dramatic expression and wide range, but her characterization of the part lacked the necessary reserve force to make it convincing. This, however, is but a natural fault in a young artist and one which is by no means uncommon, since even artists of far greater experience than Miss Amsden are inclined to overexaggeration in this role.

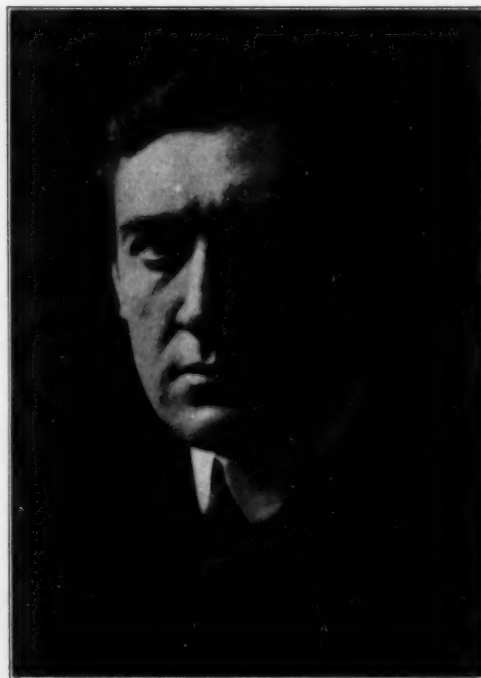
Mr. Romito, singing for the first time on the operatic stage, revealed a fine tenor voice of most pleasing quality, a voice which even a natural nervousness could not greatly mar. With further study and frequent stage appearances Mr. Romito should go far in his chosen career since natural tenor voices of this caliber are none too numerous.

Mr. Polese sang artistically and brought his usual authority and distinction to bear in his portrayal of the village carrier.

"Pagliacci" for the second offering of the evening fared much better in the hands of the appended cast:

Nedda	Edith Barnes
Canio	Giuseppe Gaudenzi
Tonio	Ramon Blanchart
Beppe	Ernesto Giaccone
Silvio	George Everett
Conductor, Moranzoni.	

Edith Barnes as Nedda showed a decided advance in all things pertaining to her art, singing with far greater free-



VANNI MARCOUX.

dom and authority and acting with grace and intelligence. Possessing a voice of a particularly lovely quality, brilliant and vibrant, and at all times sympathetic, the music of Nedda was sung by her with a freshness and spontaneity grateful to the ear. Her conception of the role, too, though not yet fully developed in its dramatic aspect, was as a whole most praiseworthy. In fact her acting throughout the last act as well as in her scene with Silvio in the first could compare favorably with the best impersonations seen of this role.

The other notable feature of this performance was Mr. Blanchart's impersonation of the half witted Tonio, a strikingly original and admirably carried out piece of character acting. From his first appearance before the curtain here was a famous baritone, not eager for his reward of "bravos" at the close of the prologue, but the dull loutish clown to the life, nor did he throughout the opera step for one instant from the picture he created. Once again a proof positive of the high intelligence and keen sense of theatrical values with which this sterling artist endows each character he portrays.

Mr. Gaudenzi was indeed a woeful Canio, though in all fairness it must be said that his acting far surpassed his vocal efforts. Mr. Everett, though not at his best vocally, made a manly and attractive lover, even though his love making savored more of the American than the Latin fashion.

BLANCHE FREEDMAN.



GRAND OPERA IN MONTREAL

MONTREAL, Can., January 4, 1913.

HIS MAJESTY'S THEATER.

The week's repertory was composed entirely of works given previously this season.

"Madama Butterfly," December 30.

As is to be expected at a second performance, more finish was given to minor details, and consequently a more evenly balanced presentation resulted. The cast remained unchanged from last Friday, and the work of each artist was without flaw. Miss Nielsen's lovely voice was in splendid condition, her singing of the love duet in Act I, and again in Act II, being most enjoyable pieces of vocal work. Polese, as the American Consul, has a part which fits him like the proverbial glove, and gives no chance for adverse criticism. Corso, as Suzuki; Gaudenzi, as Pinkerton; Stroesco, as Goro, and Goddard, as the Bonze, completed a cast of unusual merit. Jacchia conducted.

"Faust," December 31.

Gounod's immortal work received its sixth presentation this season and was heard by a large audience. The same cast as last Saturday night again appeared—Beatrice LaPalme as Marguerite, Laffitte as Faust, Huberty as Mephistopheles, Ingram as Siebel, Deck as Martha, and Grand as Valentine.

Madame LaPalme, in spite of her heavy work last week, when she sang four times in three different roles, gave a beautiful interpretation of Marguerite. She is always worth going to see, and never fails to fill the house whenever she appears.

Laffitte had not sung Faust in Montreal before last Saturday, and his portrayal was looked forward to with considerable interest. Like every other role he has essayed, his Faust was equally successful. He used his magnificent voice to its best possible extent, and won warm applause at the end of each act.

Huberty's Mephistopheles is one of this splendid artist's best parts. He gave just the right touch of wicked humor to the Prince of Darkness, and was vocally all that could be desired. Ingram's Siebel was very satisfying, and Grand's fine baritone suited the Valentine music well. The Martha of Jane Deck demonstrated very clearly that this artist is an indispensable member of any musical organization. She has only played minor parts in Montreal, but each of them receives as careful attention and is as perfect in its own way as many of the larger roles.

"Thais," January 1.

No better beginning to the New Year could have been made than the performance of "Thais" on "popular" night. A full house heard Massenet's great work sung in a manner which fully equalled if not surpassed any previous occasion on which this opera was given. This cast remained unchanged and needs no comment.

"Noël" and "Cavalleria," January 2.

Frederick d'Erlanger's "Noël," which was reviewed last week, was repeated in conjunction with "Cavalleria Rusticana." In spite of its shortcomings, this opera seems to be liked, judging by the reception accorded at the close of each act. However, it is doubtful if this would be the case if a cast of less artistic merit was selected. The singing of Carmen Melis is superb. The opera should be called Madeleine rather than Noël.

"Cavalleria Rusticana" brought us back into the realm of real opera. The contrast between the two pieces is so great that Mascagni's work, while always enjoyable, is even more so after such a composition as "Noël." One is overflowing with life, crude, if you will, but life, and rings true. The other is artificial. Madame Ferrabini seems to improve with each appearance; her Santuzza is wonderful.

"Barber of Seville," January 3.

One change in the cast marked the second performance of Rossini's "Barber of Seville," Miss Nielsen replacing Madame LaPalme. As Rosina, she has a part which is admirably suited to her voice and style, and perhaps in no other role has she scored such a signal success here. Her singing of Ardit's famous waltz song, "Il Bacio," which she gave during the lesson scene, brought forth a torrent of applause which refused to be quieted until Miss Nielsen consented to repeat it. It was a wonderful piece of vocal work, and showed her glorious voice in its best possible light. The remainder of the cast seemed inspired by the prima donna's performance, and put forth their best efforts. Fornari, as the Barber, was brimful of life; Ramella made his Count Almaviva more natural, and was in better voice than last week; Cervi, as Basilio, got every ounce of humor from his part; Huberty sang gloriously

and also helped to convulse the audience by his ludicrous actions, and Buck handled her small part with taste and effect.

"Trovatore," January 4.

Owing to Miss Amsden's indisposition, "Trovatore" closed the week instead of "Herodiade," as originally billed.

Laffitte, Claessens, Carmen Melis and Rossi, a new baritone from Boston who made his debut here, were the leading artists. A performance of all round excellence



LEA CHOISEUL.

was the verdict of a large audience, and they demonstrated this by vociferous applause. Laffitte, as Manrico, was in his best form, and that, as he has taught us this season, means an evening of unalloyed pleasure. His voice was warm and luscious in every tone, and he acted with much dramatic force. Carmen Melis sang indifferently, and her Leonora was somewhat marred by a tendency to force her upper notes and consequently stray from the pitch, which was disappointing, as the quality of her voice is undenia-



YVONNE CORSO.

bly beautiful. No better Azucena has been seen here in years than Madame Claessens. The great reputation she has earned for herself as Herodiade and Amneris in "Aida" was fully sustained by her Azucena. Possessing a voice of tremendous range and exceptionally pure quality, combined with wonderful histrionic talent, she made the Gypsy Mother a character of striking realism.

One of the most pleasing features of the evening was Signor Rossi's Count di Luna. Coming as he did a perfect stranger to Montreal, and taking the place of such a magnificent artist as Signor Polese, he was naturally handicapped, but it did not require much to persuade one

that here was an artist of great talent, and he leaped into immediate favor. Throughout the entire performance he sang with splendid effect, displaying a baritone of rich, round quality, and acting with equal distinction. Cervi, Stroesco and Choiseul did excellent work in the minor parts, and Signor Jacchia brought out all the beauties of the score in his usual masterful manner.

Orchestral Concert, January 4 (Matinee).

M. Hasselmans once more took up the baton at the weekly orchestral concerts, giving the following program: Overture, "Pyrame and Thisbe," E. Tremisot; "L'Arlésienne" (first suite), Bizet; "Le Coq d'Or," Rimsky-Korsakow; "Marche Joyeuse," Chabrier. The soloists were Miss Scotney and Signor Viletti.

Without doubt, Miss Scotney's singing of the famous "Air de la Folie" from Donizetti's "Lucia" was the feature of the concert. She received the greatest ovation accorded any singer at these concerts this season, and kindly responded by repeating the cadenza of the aria. Her wonderful technical ability and the purity of each tone, whether in the high, low or middle register, makes her singing a thing of entrancing beauty.

The orchestra's work was excellent throughout, and Bizet's suite, "L'Arlésienne," seemed to be enjoyed most. M. Hasselmans being forced to repeat the minuet movement, "Le Coq d'Or," of Rimsky-Korsakow, an attempt to describe the marriage of King Dodo, was remarkable for its extraordinary harmonies, but extremely clever. Signor Viletti, concertmaster of the orchestra, played Saint-Saëns' famous "Danse Macabre" (or as the writer heard someone call it, "Dance of the Maccabees") with the orchestra, and received much applause. He strengthened the opinion formed from hearing him play the "Meditation" in "Thais" as being a musician of much talent. Chabrier's rather banal "Marche Joyeuse" brought the concert to a close.

ARTHUR MACDERMOT

Gifted Blind Boy Pianist.

Arthur G. Burgoyne, music critic of the Pittsburgh (Pa.) Chronicle, wrote the appended review of a concert in his city, where the blind boy pianist, Anthony Jawelak, played as soloist with the Pittsburgh Festival Orchestra:

Anthony Jawelak, the blind boy pianist, whose phenomenal talent has attracted widespread attention recently, figured as the soloist at last night's concert of the Festival Orchestra on Schenley Lawn, and gave a demonstration of his powers which wrought the large audience up to a high pitch of enthusiasm. This lad of fifteen is not the conventional "Wunderkind" of the teaching studios. Not only has he the technic of a virtuoso, but he plays with all the ease, the authority and the perfect sureness of the veteran of the concert platform. Seemingly indifferent to his surroundings, he surrenders himself wholly to the delight of giving expression to the thought of the master whose work he is performing and the result is an interpretation astonishing in its fidelity.

It is a child-poet that is at the piano, but a child mature in spirit, in whom the qualities of imagination and fancy are fully developed. Add to this that Master Jawelak has a Chopinesque piano hand, that he is at home in the most intricate passage work, and that he commands the true "singing tone," and a fair idea of the artistic makeup of the lad is afforded. He played last night the G minor Mendelssohn concerto, to the stiff demands of which he proved fully equal, while adapting himself perfectly to the orchestral support. Following this number he was obliged to play two encores, giving the Rachmaninoff C sharp minor prelude and a Chopin etude. (Advertisement.)

Rains English Programs.

After his first New York recital at Aeolian Hall, Saturday evening of this week, Léon Rains will go West, and while in Chicago and St. Paul will sing programs made up of songs and arias by French and English composers; in other towns he will sing all English programs by request. One of these English lists, which Mr. Rains has prepared, includes the following numbers:

Hear Me, Ye Winds and Waves.....	Handel
Sun Blest Are You.....	Melville
Danny Deever.....	Walter Damrosch
Invictus.....	Bruno Huhn
Coyote Song.....	Marion Bauer
Fireside Bliss.....	Roland Bocquet
Sleep.....	Roland Bocquet
All Through the Night (old Welsh song).....	Arr. Arthur Somerville
Hob a Derry Danno.....	Arr. J. Thomas
The Auld Lad.....	Hamilton Harty
Ho Jolly Jenkins.....	Arthur Sullivan
Shepherd, See Thy Horse's Foaming Mane.....	Oley Speaks
Requiem.....	Sydney Homer
Pauper's Drive.....	Sydney Homer
Banjo Song.....	Sydney Homer

Musin Pupil to Give Recital.

Joseph Stoopack, a talented pupil of Ovide Musin, will give a recital at the Musin Studios, 50 West Seventy-sixth street, New York, Sunday, January 12, at four o'clock in the afternoon. Master Stoopack is to play the Lalo concerto in F, three numbers by Bach, the romance in G by Beethoven, "Swan Song," by John Adam Hugo, "Caprice Basque" by Sarasate, and second caprice by Ovide Musin. Ellen Learned, soprano, will assist in the recital.

In Athens the woman who wears a large hat in a theater is fined \$40. Speak to us no more of the decadence of Greece.—New York Evening Sun.

PITTSBURGH

PITTSBURGH, Pa., January 4, 1913.

The annual performance of "The Messiah" was given by the Mozart Club, J. P. McCollum, conductor, in Carnegie Music Hall, Friday evening, December 27, the usual large crowd attending. The soloists on this occasion were William Pagdin, tenor; Marie Stoddart, soprano; Rose Bryant, contralto, and Arthur Middleton, bass. Much interest was centered in the appearance of Mr. Middleton, as this great singer has been booked to appear in this city several times, but unforeseen circumstances have prevented on every occasion. However, the consensus of opinion was that most people would be willing to wait for some time to hear such an artist as Mr. Middleton undoubtedly is. He is gifted with one of the rarest bass voices ever heard in this city, and he sings with an authority and assurance that wins him the immediate recognition and admiration of his auditors. In singing the "Why Do the Nations," the aria which has made him justly famous, he veered somewhat from the well beaten path, revealing many new possibilities in this great work. The same may be said of his rendition of the "People that Walk in Darkness." Mr. Middleton certainly must be classed with the leading singers of the day, and it is to be hoped that he may be heard here again in oratorio or recital, or, better still, both. The other singers performed in a thoroughly satisfactory manner, although Miss Stoddart was suffering from a bad cold and was really unable to do herself justice. The chorus sang well, the voices being better balanced than at the previous concert, although the tenor section needs much strengthening. Charles N. Boyd was at the organ, playing in his usually competent manner.

The United States Government has engaged Edith Harris Scott and her concert company for a five weeks' tour of the Isthmus of Panama. The company will include Ruth Thoburn, violinist; E. Lucille Miller, soprano; C. E. McAfee, pianist and accompanist, and Mrs. Scott, contralto and reader. They will sail from New York February 21.

The next delightful program arranged for us by Manager Roman Heyn, of the Schenley Hotel, will be given in the ball room of that hotel, Friday evening, January 10, the artist presented on this occasion being Tina Lerner, the brilliant young Russian pianist. Miss Lerner appeared here on her first American tour and made a fine impression. A large crowd is anticipated.

Emma Loeffler, the dramatic soprano of Pittsburgh and New York, who is to appear in song recital in Carnegie Music Hall, Tuesday evening, January 14, has had a wide and varied musical career since leaving this country eight years ago. While still a young woman she has mastered over twenty-five roles, and her repertory embraces a large and still increasing selection of German, French, Italian, Russian, English and American composers.

HOLLIS EDISON DAVENNY.

Music in Buenos Aires.

BUENOS AIRES, December 6, 1912.

Several opera companies are in Buenos Aires at present, although the season is about closed. One of the recent interesting events was the performance of "Veronique," a little French opera by the English Choral Union of the city, the only English society here giving important works. Three performances of the work (sung in English) were given at the Coliseo, and all were well attended. Muriel Marr and Hubert Waldron were the principals in the productions. Eswald Manning was the musical director. Madame Reed arranged the dances, which proved to be very delightful.

The Santa Cecilia Musical Institute gave an exceptional pupils' concert last month, at which a chorus of 200 sang, an orchestra played, and for which pupils in all the departments of the school participated as soloists. The composers represented included Schubert, Chopin, Liszt, Bruch, Godard, Boito, Paganini, Giordano, Veracini, Tosti, Ponchielli and Vieuxtemps. Besides piano, violin and cello solos, there were arias and duets from favorite operas. The names of the pupils who distinguished themselves were: Atilio Sebastiani, Valentina Boraschi, Eduardo Lafalce, Ana Cocco, Clementina Gambino, Elisa Roger, Raul Orlando, Luisa Pratesi, Manuel Schiuma, Pedro Tabanelli, Heraclio Vivie, Angela Brega, Enriqueta Canelle, Juana de la Canal, Josefa Estevez, Angelica Fulchi, Amalia Marchi, Ana M. Oliver, Justa Perez, Magdalena Sbrascini, Remo Bolognini, Elba Delgado, Esther Darago, Gaston Julien, Enriqueta Robbiani, Apol-

linare Granforte, Valentin Zanolli. Among the more striking numbers were a duet from "Gioconda," sung by Pedro Tabanelli and Apollinare Granforte; Paganini studies, Nos. 11 and 13, played by the violinist, Gaston Julien; the Popper "Requiem" for four cellos, played by Elisa Roger, Luisa Pratesi, Raul Orlando and Manuel Schiuma; the Schubert-Liszt "Soiree de Vienne," played by the pianist, Valentina Boraschi; one movement of the Bruch G minor violin concerto, played by Valentin Zanolli. Among the professors of the school are: H. Torino, H. Galoani, C. Troiani, C. D. Agnillo, M. Penha, C. Stiatesi, A. T. Labanchi, A. Salvini, B. Bandini, A. de Biase, A. Vicinelli and Sra. A. F. de Gualdi and Sta. E. Pavesi. T. A. W.

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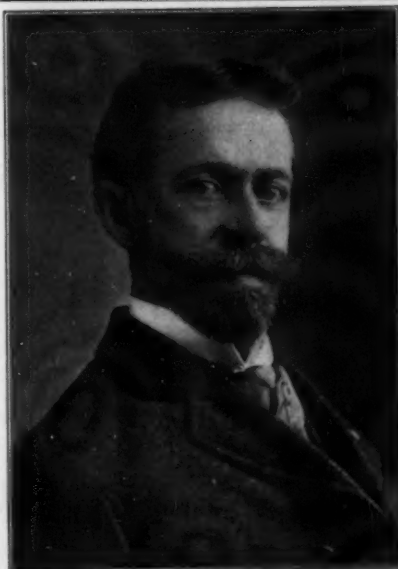
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Some Press Comments:

Leipsic Signale, No. 33 (Piano Works)

The composer seems to have worked in the new French school, but his own individuality has lost nothing thereby. In many respects he is for me more interesting than Debussy, although he does not as yet show the same well-rounded completeness in the smaller forms. This comes perhaps from the fact that Campbell-Tipton's musical thoughts are larger, and more practicable when transferred to the bigger forms. . . . In this comparison with Debussy and Debussy it may not generally be admitted that Campbell-Tipton belongs already in the same rank—nevertheless the present works are interesting, good, distinguished and sensitive music, "für's gute Haus."—H. W. Draber.

Leipsic Signale No. 39 (Suite Pastorale)

What was stated of this composer in the preceding review is again emphasized in the present work, and confirms the observation that in the larger forms he shows greater mastery than in the smaller. In any case each of the three movements of this suite bears the marks of a firm, sure hand, modern harmonic freedom of individual import throughout, living fresh rhythms and seductive tone coloring make the work interesting, from the first to the last note, and an occasional lapse into the sentimental does not lessen the ultimate value of the suite—a piece of good chamber music, for the cultivation of the ear and musical taste.—H. W. Draber.

Allgemeine Musik Zeitung No. 33/4 (Suite Pastorale)

The entire work is moreover extraordinarily expressive, especially in tonal coloring, and the dexterous distribution of the musical material for the two instruments is also to be extolled.

Nielsen's Triumphs as Artist and Woman.

Closing one of the longest operatic and recital concert tours on record, at Danville, Ky., December 16, with thirty-five appearances before Christmas, Alice Nielsen disbanded her company on her return to New York in order to fill her operatic engagements, which opened in Montreal, December 23. Following these, Miss Nielsen leaves Montreal, opening in Washington, January 10, and then appears with the St. Paul Symphony Orchestra, January 14; the Minneapolis Orchestra, January 15; in joint recital with John McCormack, at Carnegie Hall, New York, January 19, and in her own recital at Orchestra Hall, Chicago, February 16. With her Boston and Metropolitan Opera appearances sandwiched between these dates, and further Western appearances scheduled later, the charming American prima donna will have her season booked solidly until she sails for Europe on June 1, following her festival dates in Syracuse, N. Y.; Paterson, N. J., and at the North Shore Festival, Evanston, Ill., May 31.

That Miss Nielsen's success has been well nigh phenomenal, from both the financial and artistic viewpoints may be easily gauged from the enthusiastic letters received by her manager, Charles L. Wagner, from well known local managers throughout the country. These Mr. Wagner considers a most sincere form of tribute to an artist's real worth, and as excerpts from the same make equally interesting reading to the general public, a few culled at random from the numbers at hand are herewith appended:

We rarely repeat, but we want you again next season. This was a red letter night.—Calumet Club, Milwaukee.

You know Miss Nielsen owns Des Moines since her two appearances, and I wrote my friend, Karl Kinsey, a letter that would please you both—and I am glad she is to be at the North Shore Festival.—Dr. Bartlett, Des Moines.

We were very proud of our Nielsen success in La Crosse. Every one delighted. She charmed everyone, including those who never before had taken her seriously.—Clara Bowen Shepard, Milwaukee.

Manager Leifels of the Philharmonic.

The progressiveness which has been shown of late in the executive offices of the New York Philharmonic Society is due, in large measure, to the activity of the manager of that organization, Felix F. Leifels. In arranging for the two appearances of Otilie Metzger (leading contralto of the Hamburg Royal Opera), on January 23 and 24, the New York Philharmonic is showing a spirit of enterprise that is most gratifying.

The road tours undertaken by the Philharmonic Society this season are the most extensive in the history of the



FELIX F. LEIFELS,
Manager of the Philharmonic Society of New York.

organization. In November a tour was made which included the following cities: Boston, Providence, Holyoke, New Haven, Baltimore and Richmond. On Monday of this week the orchestra started on a trip to include the following cities in New York State and Pennsylvania: Buffalo, Rochester, Gloversville, Elmira, Scranton and Philadelphia. In February ten concerts are planned through the Middle West and South, including Baltimore, Washington and Richmond, and in March and April the orchestra will visit Toronto (Canada), Detroit, Cleveland, Pittsburgh, Altoona, Baltimore, Washington and Richmond. This list of cities speaks for itself, and it may be said, without fear of contradiction, that the planning of one or more tours for an orchestra like the Philharmonic is no easy task. Mr. Leifels has been connected with the New York Phil-

harmonic Orchestra for many years, and during the early part of the season of 1912 assumed the position of manager. He is a musician as well as a business man, and, as his long experience has been along purely orchestral lines, he accordingly thoroughly understands the complicated duties of the management of an orchestra.

Francis Rogers' Activities.

December 30, Francis Rogers gave a recital of songs at the home of Mr. and Mrs. Henry Phipps, 1063 Fifth avenue, New York. Among the distinguished audience were the Countess of Aberdeen and Violet Asquith, Mr. and Mrs. Andrew Carnegie, Mr. and Mrs. J. H. Choate and the Countess Leary. January 5, Mr. Rogers and Mr. Brockway, who will give a public recital at Aeolian Hall on the afternoon of January 15, gave a fine program at the New York Harvard Club.

Wednesday afternoon, January 15, Mr. Rogers and Howard Brockway give a joint recital at Aeolian Hall, New York. The program for this day follows:

Come and Trip It	Handel
Lungi dal caro Bene	Sarti
Furibondo spira i lento	Handel
Todessehnen	Brahms
Der Asra	Rubinstein
Eros	Grieg

Mr. Rogers.

Romance, op. 21, No. 3	Howard Brockway
Serenade, op. 28	Howard Brockway
Idyll of Murmuring Water, op. 39, No. 2	Howard Brockway
At Twilight	Howard Brockway
Unrest	Howard Brockway

Mr. Brockway.

Would Thy Faith Were Mine	Howard Brockway
Proposal	Howard Brockway
Aghadoc	Howard Brockway
Lend Me Thy Fillet, Love	Howard Brockway

Mr. Rogers.

Cattle Song	French Folk Songs
Aubade	French Folk Songs
Angelus	French Folk Songs
Hunting Song	French Folk Songs
The Three Ravens	Old English
Turn Ye to Me	Old Scotch
Trottin' to the Fair	Old Irish
Off to Philadelphia	Old Irish

Mr. Rogers.

After January 15, Mr. Rogers will make a tour of New England, after which he goes West as far as St. Louis.

Box Holders for Rains Recital.

As stated elsewhere in this issue of THE MUSICAL COURIER, Leon Rains is to give his first New York recital of the season in Aeolian Hall, Saturday evening, January 11. Among those who have taken boxes for this event are Frieda Hempel, Marie Rappold, Mrs. Josef Stransky, Mr. and Mrs. Richard Arnold, Mr. and Mrs. Leo-old Grahame, Madame Cecile Behrens, Mr. and Mrs. Ernst Kruger, Charles Steinway, Mr. and Mrs. Oscar Saenger and Putnam Griswold. The celebrated basso will be assisted by Roland Boquet, the English composer-pianist.

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CHICAGO SUNDAY MUSIC.

CHICAGO, Ill., January 6, 1913.

It took exactly 304 years for Chicago to hear the first performance of "Orfeo," by Claudio Monteverdi, which was performed for the first time in 1607 in Italy. Mario Sammarco won the honors of the afternoon and proved as able an oratorio singer as an operatic artist. His delivery was excellent. Associated in the success of the afternoon may be mentioned Helen Stanley, the beautiful soprano of the Chicago organization, who sang admirably the music allotted to Eurydice; Mabel Riegelman, who sang deliciously the part of the Shepherd; Henri Scott, who was completely at home as Pluto and Charon; Ruby Heyl, as Silvio, and Margaret Keyes, as Proserpine. The orchestra and chorus under the direction of Cleofonte Campanini gave a splendid account of themselves. After the intermission the orchestra under the leadership of Campanini gave a spirited reading of the overture to the "Freischütz" and for the first time in Chicago a "Tarentella" by Martucci was given by the orchestra. Mr. Campanini directing only with his eyes, having placed his baton on his desk. Those tours de force are very pleasing to Sunday audiences and they show their appreciation by vociferous applause. Leon Sametini, head of the violin department at the Chicago Musical College and a newcomer in this city, made his debut to the public in the Wieniawski violin concerto in D minor, No. 2. Mr. Sametini proved to be an exceptionally gifted violinist. He draws from his instrument a tone which, though not very big, is very pleasant to the ear. His technic is adequate and altogether his reading of the concerto was excellent. After each movement the soloist was acclaimed and his debut in Chicago presaged well for future appearances. The soloist was assisted by the entire orchestra under the leadership of Arnold Winternitz.

At the Studebaker Theater, George Hamlin, tenor, gave a song recital under the direction of F. Wight Neumann. The program was as follows:

The Trumpet's Loud Clangor, from Ode on St. Cecilia's Day...Handel
Where'er You WalkHandel
LindenlaubOld German
Das MaedleinSwedish Folk Song
Der MusensohnSchubert



Buyer: "Is this the opera house?"
Seller: "Yes."
Buyer: "What do they play here?"
Seller: "Tosca," "Madame Butterfly," "Girl of the Golden West," "Boheme."
Buyer: I thought you said this was an opera house."

Plaisir d'AmourMartini
Aria, Le Roi d'YsLalo
Clair de LuneFaure
Embarquez-vousGodard
Amor ti vieta di non amar, from FedoraGiordano
Foglia di RosaPavanelli
Der RattenfängerHugo Wolf
FliederReger
Der HidalgoSchumann
LiebesliedDvorak
The Old Men Admiring Themselves in the WaterJohn Palmer
The Fiddler of DooneySidney Homer
April Odors Were SweetParelli
Heimliche AufforderungStrauss
Edgar Nelson, accompanist.

Mr. Hamlin, who is now a full fledged operatic artist, is still one of the best recitalists educated in America. His program was well chosen, and all through the course of the afternoon his readings proved most interesting. The selections given in the third and fourth groups were the only numbers heard by the writer. Mr. Hamlin is a recitalist who always brings new pleasure to his listeners, and on this occasion, being in splendid voice, the delight

of his hearers was demonstrated by the warm reception accorded each number. The tenor is a deep student, who leaves nothing to chance, but comes on the platform fully prepared to bring out of each of his songs the full meaning of the composition. His diction is excellent, his interpretation original, and indeed unfortunate were those who were not present at the recital. The audience was large, especially considering the inclemency of the weather, but to those who were present the gifted artist brought much joy and rewarded their coming by beautiful singing.

RENE DEVRIES.

Rains with the Philharmonic.

Leon Rains, the celebrated basso of the Dresden Royal Opera, an American, by the way, is to be the soloist with the New York Philharmonic Society at the special concert for members and subscribers at the Waldorf-Astoria, Wednesday evening, January 29. By request, on this occasion Mr. Rains will sing "Winternacht" and "Der Steinklopfer," by Richard Strauss, and the great dramatic ballad, "Archibald Douglas," by Loewe. The orchestrations for these numbers have been arranged by Mr. Rains in collaboration with Roland Bocquet, who usually assists the singer at his song recitals.

Rappold Touring with the Philharmonic.

Monday morning of this week, the New York Philharmonic Society left for a tour with Marie Rappold, soprano of the Metropolitan Opera Company, as soloist. Concerts are to be given in Rochester, Buffalo, Auburn, N. Y., and Scranton, Pa. Later in the season, Madame Rappold again will tour with the Philharmonic. The prima donna is traveling in a private car, a part of which is occupied by Josef Stransky, the musical director, and Felix Leifels, the manager. Madame Rappold has taken her daughter, Lillian, with her on this trip.

Devine Pupil as Little Boy Blue.

Lotte Engel, who made interesting the part of the child in the premier production of "Königskinder" at the Metropolitan Opera House, New York, two seasons ago, is now playing the title role of "Little Boy Blue" with immense success. Miss Engel replaced Gertrude Bryan at short notice, and her singing and acting are highly praised by the critics in Philadelphia, where she began the part.

Miss Engel is with the company, now playing in Cleveland, Ohio. Another pupil of Madame Devine is studying the part to alternate with Miss Engel.

Mr. and Mrs. Huss in Joint Recital.

Henry Holden Huss, the composer-pianist, and Hildgard Hoffmann-Huss, soprano, are to appear in joint recital at Jamaica, L. I., Friday evening, January 10, under the auspices of the Brooklyn Institute of Arts and Sciences. The program includes numbers by Bach, Beethoven, Chopin, Liszt, Brahms, Faure, Vidal and Huss.

Mr. and Mrs. Huss will give a recital Wednesday evening, January 22, at the National Arts Club, New York, at which Mrs. Huss will sing some new songs by her husband.

Gertrude F. Cowen.

Gertrude F. Cowen, for several years connected with THE MUSICAL COURIER, no longer is a member of the staff of this paper, having decided to transfer her activities to another line of endeavor. At present Mrs. Cowen is enjoying a month's vacation, but after that time will be in a position to make known her future plans, which are already definite.

Minnie Tracey's New York Recital.

Minnie Tracey, the American prima donna soprano, will give her first New York recital this season at Aeolian Hall on the afternoon of February 6. Miss Tracey arrives in America early in January from a series of triumphs abroad.

Arthur Shattuck at Eaton Hall.

Arthur Shattuck, the American pianist, who is creating a fine impression by his playing, in Europe this season, spent the Christmas holidays at Eaton Hall, England, as the guest of the Duke and Duchess of Westminster.

New Year Music at Musicians' Club.

Among the various musical offerings of New Year's Eve at the Musicians' Club of New York was Edmund Severn's suite "From Old New England" for violin and piano, played by Mr. and Mrs. Carl H. Tollefsen.

Hess Ensemble to Appear on Staten Island.

The Hess Soloists Ensemble of America, consisting of seventeen vocal and three instrumental soloists, will give a concert Friday evening, January 10, at Stapleton, Staten Island.

NORAH DREWETT'S LONDON TRIBUTES.

It has now been decided that Norah Drewett, the pianist, will come to America next season for a concert tour.

Norah Drewett is an Irish girl, who seven years ago made her appearance on the Paris concert platform and immediately revealed signs of a remarkable piano talent. On her very first appearance leading critics began to enthuse. There were no such remarks made as: "a very nice talent which will surely develop," or "a bright future can be predicted for this very talented young lady who gives promise of a great future." Immediately the Paris and London papers came out with praise.

Nineteen hundred and five found Miss Drewett resting after a strenuous first season, playing only in a few cities, particularly in Switzerland, in which country during the summer Luzerne has always been the center of her activities. During the next few years Miss Drewett gave very few recitals, though wherever she appeared she was received with marked enthusiasm. But in the winter of 1907-1908, she began to pay visits to many of the chief musical centers of Germany, and in 1911 she gave most ambitious programs at her own recitals. Up to then she had played mostly with orchestra. Of course, Miss Drewett played a great deal during those four or five years, but it was in December, 1911, that she first took rank among the leading pianists.

Miss Drewett is but a young girl. During the next few weeks a selection of the notices which she has received from time to time will be published. A few of her early London notices are appended:

Bach's prelude and fugue in F minor played with all possible lucidity and dignity—Bach, that is to say, ideally pure and simple. Mozart's "Pastorale Variée" followed, quite as excellent in its way, an admirable and delicate reflection of the composer's spirit. —London Daily Telegram.

The "Wanderer Fantasia" of Schubert was excellent in technic and interpretation, the exposition of the fugal section being played in very fine style. —London Times.

Gave a remarkably sympathetic interpretation of Schumann's "Kreisleriana," Beethoven's sonata, op. 31, and other things.

To all her technic was fully adequate; but one never feels with her that technic stands first in her regard; unlike so many of the virtuosi, she has lost no jot of her interest in music for its own sake, and she is so clearly earnest in her devotion to her art that she cannot fail not only to make a success, but a permanent mark on the music of her time. —London Times.

That much interest is taken in the career of Norah Drewett there can be no doubt, for her second recital was attended by a numerous and obviously sympathetic audience. . . . Beethoven's early sonata in F major, a light hearted work which she interpreted with rare animation, the performance of the frolicsome finale being particularly spirited. But it was by her extremely refined and graceful treatment of Schumann's "Kinderscenen" that Miss Drewett won her audience's most emphatic approval. —London Daily Telegraph.

Her tone studying was admirable, and she played throughout with taste and decision. —London Seasons.

Has intelligence, vigor, and expressive power in a high degree, in addition to which she has that which cannot be taught—genuine and infectious pleasure in her own playing. —London Musical News.

Played in splendid style; this was in fact the instrumental gem of the evening. We never heard this piece, which is intellectually

and otherwise most exacting, better done; nor was a study in waltz form, by Saint-Saëns, one wit less praiseworthy in its way; while the Chopin nocturne in F sharp and the study in G flat displayed a fine technic combined with superior artistic conception. —Birmingham Gazette and Express, October 17, 1905.

Must now be reckoned in the front rank of the younger pianists. Her playing is distinguished by a technic which is clear and forcible, without any exaggeration, while her caressing touch and artistic instinct make her playing attractive. The varied sentiments



Photo by Saudan, Berlin.

NORAH DREWETT.

of Schumann's "Etudes Symphoniques" were intelligently realized and admirably expressed. —London Musical News, March 21, 1906.

Quite a young pianist played Mendelssohn's prelude and fugue in E minor, with clean and vigorous execution and fine interpretation. —Manchester Evening News.

The piano performances of Norah Drewett, who played with much finish and feeling, were by far the most artistic and intelligent things of the evening. —Melba Concert, Manchester Guardian, October 19, 1905.

Gave an admirable rendering of Beethoven's C minor concerto, neat in execution, and intelligent in conception. —London Symphony Orchestra Concert, December 9, 1905. —Musical News. (Advertisement.)

London Manager in New York.

Daniel Mayer, of the Concert Direction Daniel Mayer, London, is stopping at the Hotel Knickerbocker, New York, and will return to Europe in February.

Granberry Pupils' Recitals.

Marion Barlow, one of the advanced pupils of the Granberry Piano School, with Alice Ives Jones, violinist, played the Schubert fantasie impromptu in B minor as the opening number of the recital given by the Granberry School in Carnegie Chamber Music Hall, New York, Saturday afternoon, January 4. An ensemble performance of Beethoven's sonata in D major, op. 6, was given by Ruth Dean, Alice Winthrop Goddard, Adele Sloane Hammond, Ruth Jeremiah, Eleanor Irving King, Louise Morris, Dorothy Radley and Hope Ingersoll Stezle. Emily Hammond, Mary Danforth Strange and Alexander Pinney gave ensemble and solo performances of works by Kullak, Beethoven and Bach, Miss Jones assisting in the concerted numbers of this group.

Albert Love played Grieg's "Wedding Day." A transposition ensemble in several keys of Bach's musette in D major was played by Ersily Caire, Dorothy Clemens, Alice Hammond, Weston Kimball, Elizabeth McAnish, Ruth Smith and Elinor Whitney. Advanced pupils of the school presented the closing pieces, which included Chopin's fantasie impromptu in C sharp minor (played by Miss Crawford); Liszt's transcription of Sen-ta's ballad from the "Flying Dutchman" (Wagner), played by Miss Spooner; Miss Blaut played the first movement of Beethoven's concerto in C major, op. 15, with Dr. Elsenheimer, Mrs. Hanson, Miss Moore, Miss Jalkut and Alfred Blake Smith uniting in the orchestral part on two other pianos.

George Folsom Granberry, director of the school, made some introductory remarks before the recital and later students and members of the faculty held a reunion. The work of the afternoon was on a high plane of excellence.

Among future events under the auspices of the Granberry Piano School is a recital in Carnegie Music Hall by Carl Faeltel of Boston. The date is Saturday, March 1.

Rosa Olitzka's

Appearances.

Rosa Olitzka, the celebrated Russian contralto, appeared at Charlotte, N. C., in joint recital with Ysaye, the great Belgian violinist, on December 31, and met with great success.

Madame Olitzka also appeared at the Plaza Hotel, New York, on Monday afternoon, January 6, at a musicale given under the auspices of the D. Y. T. R. Society. The other artists who appeared on the same pro-

gram were Zimbalist, the violinist, and Charles Gilbert Spross, the accompanist.

Madame Olitzka leaves for a tour in the South on January 16.

Popularity of Philharmonic Society.

The New York Philharmonic Society's concerts have been steadily growing in popularity this season, this being shown in the attendance at the various concerts.

At last Sunday afternoon's Philharmonic concert in Carnegie Hall the entire upper part of the house was sold before 2 o'clock, and by the time the orchestra began the program the entire house was sold out and only standing room was obtainable.

Mlynarski conducted his new symphony not long ago at Cracow, and it is to be heard soon also at Warsaw, St. Petersburg, Brussels, Munich, London, etc.

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Cincinnati, Ohio, January 3, 1913.

This year the Cincinnati Orchestra "Pops" are to be given in Music Hall, affording ample space for the hundreds that were turned away from Emery Auditorium last season. An innovation by the symphony board was a Christmas card, good for admission to all six concerts, which found a ready sale among those wishing to make a useful Christmas present to their music loving friends.

Antoinette Werner West, dramatic soprano, will be the soloist at the first popular concert, singing the aria from "Freischütz." The orchestral numbers are as follows: Overture, "Oberon"; suite, "Coppelia"; overture, "Mignon"; "Invitation to the Dance"; "Im Frühling" (melody for strings); "Mein Leberslauf ist Lieb und Lust."

Next Saturday, January 11, at 11 a. m., Edgar Stillman Kelley will continue his lectures on the works to be performed by the Cincinnati Symphony Orchestra. On this occasion, there being no symphony on the program, Mr. Stillman Kelley will demonstrate how the symphonic principles are applied to the works presented—namely, the overtures to "Iphigenie in Aulis" (Gluck) and "Leonore III" (Beethoven), the violin concertos by Bach and Saint-Saëns, and the symphonic poem by Dukas, "L'Apprenti Sorcier."

Dr. Fery Lulek, the distinguished Viennese basso-cantante, who entered upon his activities as member of the artist faculty of the Cincinnati Conservatory of Music January 1, is receiving a warm welcome from the musicians of this city. His art has been heralded abroad for several seasons and he is recognized as one of Europe's leading baritones. Dr. Lulek brings here, for the first time, the distinguished school of singing of the famous De Reszkes, and is himself an artist of such personality and magnetic power that Cincinnati may feel pardonable pride. He speaks fluently, besides his native tongue, French, English, Italian, Russian and some of the less known languages of Austria-Hungary. After a number of concert seasons throughout Europe he came to the United States a few months ago to fill a series of concert engagements at various Eastern points. Dr. Lulek has taught constantly in connection with his concert work since concluding his studies under Sbriglia in Paris. He will be heard in concert within a fortnight and later will sing with the Cincinnati Symphony Orchestra.

Dr. Kunwald and the Symphony Chamber Music Quartet are holding rehearsals almost daily for their series of chamber music concerts at the Sinton Hotel. The quartet is composed of Emil Heermann, concertmaster of the or-

chestra; Sol Cohen, second violin; Max Schulz, viola, and Julius Sturm, principal cellist of the orchestra. The first concert is announced for January 14, with Dr. Kunwald assisting at the piano in the Brahms F minor quintet. The other numbers are the Borodin quartet in D major and the quartet in E flat major by Dittersdorf. At the third concert the pianist will be Hans Richard and the Volkmann Andrae trio will be given for the first time in America.

John A. Hoffmann, the gifted young tenor, is receiving congratulations over his recovery from a serious illness. He took up his teaching at the Cincinnati Conservatory of Music January 1, and is busy with a large class.

Following close on the song recital which Madame Schumann-Heink will give at Emery Auditorium, January 7, comes the announcement of the local appearance of Alessandro Bonci. Later on, it is said, Cincinnati may also have an opportunity of contributing to the box office receipts of Adeline Genée, the dancer, who this year is traveling with her own orchestra, having turned her back on musical comedy and vaudeville to enter the field of special attractions so successfully exploited by the Russian dancers, Maud Allen and Isidora Duncan.

Thus far the College of Music has given three of its subscription events for the current season, all of distinct merit, and gratifyingly attended. The first, a piano recital by Frederick J. Hoffmann, showed the serious musicianship of this sterling pianist, while in the second event a real surprise was given the patrons in the introduction of the newly organized string quartet. Although the college has been represented by splendid chamber music organizations from its very beginning, the present quartet is an able body, and its remaining concerts will be awaited with eager anticipation. One of the largest audiences that ever attended local chamber concerts was present at the first of the series and voiced its sentiments with spirited applause. The pianist, Adele Westfield, gave a fine example of her art on this occasion. The third of the subscription evenings, and, from a general musical standpoint, the most popular, was the opera. The fifth subscription event is to be a faculty concert, in which several members of the faculty will appear as soloists with the accompaniment of full orchestra. Patrons of the College of Music concerts will therefore be glad to learn that among the soloists will be such popular performers as Adele Westfield and F. J. Hoffmann, pianists; Johannes Miersch, violinist; Giacinto Gorno, baritone, and Lillian Arkel Rixford, organist. A beautiful program will be presented and the date of the concert is announced for January 21.

JESSIE PARTLON TYREE.

Fabbrini Piano Recitals in Iowa.

Giuseppe Fabbrini, the distinguished Italian pianist, scored a fine success on his tour in Iowa last month.



GIUSEPPE FABBRINI.

During the Christmas holidays he played the following program in Dubuque:

Sarabande Rameau
Gavotte Variata Rameau
Le Caquet Dandrieu

Sonata in A major Scarlatti
Etude, B minor, op. 25 Chopin
Etude, G flat, op. 25 Chopin
Nocturne, op. 48 Chopin
Polonaise, F sharp minor, op. 44 Chopin
Dance of the Gnomes MacDowell
Idyll MacDowell
Eclogue (Pastorale) Liszt
Tarantella Martucci

Fabbrini will soon play in Minneapolis and he will also give recitals in the East, including New York, during the winter. The following criticism from the Dubuque Times-Journal refers to his recital in that city:

A fair sized audience greeted Giuseppe Fabbrini in a piano recital at St. Mary's Casino on Monday evening. The gifted Italian artist, who has frequently charmed Dubuque audiences, was at his best and played a long and varied program with all the remarkable expression that characterizes his work.

Fabbrini was presented here under the auspices of the Casino Orchestra, an organization that is fast taking rank among local musical societies. The orchestra, which is under the direction of Rev. Jos. Zeyen, has been heard on several occasions of late, and its work has been commended in the highest terms by competent critics. (Advertisement.)

Bookings for Emma Loeffler.

Emma Loeffler, dramatic soprano, will give a recital at Carnegie Hall, Pittsburgh, January 14. Miss Loeffler will also be heard in recitals at Warren, Ohio, Slippery Rock, Pa., and McKeesport, Pa., and other appearances in the vicinity of Pittsburgh are being arranged. She will sing at a dinner which is to be given by Col. John C. Calhoun for President-elect Wilson. The date will be announced later.

Jean Riddez as Scarpia and Athanael.

Jean Riddez, of the Montreal Opera Company, has added new successes to his fine record. He recently sang the roles of Scarpia in "Tosca," and Athanael, the Monk, in "Thais." Some extracts from the daily papers of the Canadian city are appended:

Three recollections remain in the memory—the alluring grace, charm and vocal delight of Carmen Melis, the finished character

study presented by Mr. Riddez and the unusually fine work of the orchestra. The greatest praise is due to the concertmeister for his exquisite handling of the famous "Meditation Religieuse," which called forth unbounded applause from the audience.

"Thais" is pre-eminently a study in contrasts. On the background of pleasure in its most seductive form is painted with rare fidelity the austerities of the religious life. As the enchanting notes of Thais appealing to Aphrodite for the gift of perpetual beauty fall upon the soft minor chords of the monk praying to the Christian Deity, so, later on, when the tables are turned the frantic and passionate appeals of the monk, once his vows are forgotten, pierce through the white clad sanctity of the dying nun. And it is here that the great art of both Madame Melis and Mr. Riddez revealed itself. They brought out and emphasized these subtle contrasts with incomparable skill.—Montreal Star.

Both Carmen Melis, who sang the title role, and Jean Riddez, who impersonated the monk Athanael, added to their already high reputations. Of the part played by Riddez it is impossible to speak too highly.—Montreal Witness.

Mr. Riddez depicts the despicable villainies of Scarpia with unerring sureness of touch. You detect the coarse brutality of the debauchee, the venomous hatred, through the workings of a mind long accustomed to malice and treachery. An impersonation of extraordinary merit, all the more so, as one may suspect that Mr. Riddez has hitherto sung the part in French.—Montreal Star.

It was the greatest Scarpia that we have seen in Montreal; the public applauded frantically after the great scene of the second act.—Montreal Presse. (Translation.)

The Montreal Star also published the following excerpt of Mr. Riddez's work in the "Juggler of Notre Dame":

Mr. Riddez as Boniface once again proved himself an incomparable artist. His singing of the beautiful story of the sage bush was one of the most artistic things ever heard in Montreal. His acting was, of course, superb. (Advertisement.)

Brilliant Audience Grooms Madame Sapin.

Cara Sapin, contralto, was greeted by a brilliant audience at the Woman's Club, Louisville, Ky., upon her appearance there in recital recently. The return of this popular Louisville singer to her native city after her success in the East, where she has been coaching with Baernstein-Regneas of New York, attracted a brilliant and friendly assembly.

Said the Louisville Courier, "Madame Sapin, superbly gowned and serenely gracious in manner, had none of the aloofness of the visiting artist and none of the mannerisms of the nouveau diva. A self forgetting hostess among her guests could not have been more simple nor more at home with her hearers." The Louisville Herald said, "Madame Sapin's voice was so thoroughly satisfying as to make any criticism superfluous, it is so beautiful in quality, so full of color, so rich and dramatic. Her place is among the great artists in the field of grand opera, for which she is admirably fitted." The Louisville Post stated that, "From the very first note Madame Sapin showed that she has a voice of remarkable smoothness and richness of coloring. There was also dramatic power and the widest range of intensity," and the Louisville Times added, "The song recital, considered merely from the point of view of artistry, was an ample success. The program revealed the versatile talents of Madame Sapin in many languages and in styles most various. Madame Sapin's voice is opulent; it has vitality as well as understanding, a warm and songful beauty, and propelled to its full, fine quality and power." The Louisville Anzeiger contributed the following: "The fine voice of the singer has gained in compass



CARA SAPIN.

and sweetness of tone during the last few years, and she used it in a decidedly good manner. Her high notes were especially fine. The Gluck aria suited her voice particularly well and deserved unlimited praise."

Sunday Concert at Metropolitan.

An audience that filled every seat and crowded the standing room of the Metropolitan Opera House heard the concert given on Sunday evening, January 5, and applauded the joint efforts of Madames Bori and Mulford, MM. Martin and Gilly. The star of the occasion was Lucrezia Bori, who appeared for the first time at the Sunday night concerts and was most warmly welcomed. This charming young artist scored a triumph with her beautiful singing of the aria, "In quelle trine morbide," from "Manon Lescaut," and was so persistently recalled that she had to repeat it. A duo from "Don Giovanni" with Dinh Gilly, in which their voices blended exquisitely, was also enthusiastically applauded. Other offerings in the first part of the program were an aria from "Herodiade" ("Vision Fugitive"), delivered by Dinh Gilly with great purity of voice and excellent phrasing, and "Vesti la Giubba," from "Pagliacci," sung with fine effect by Riccardo Martin, and wildly applauded.

The second part of the program was composed of selections in English and German delightfully rendered by Florence Mulford, MacDowell's "Thy Beaming Eyes" pleasing the audience most. Riccardo Martin's interpretation of a group of charming songs in English was highly appreciated, his singing of Henschel's "Morning Hymn" being particularly fine, and Miss Bori fairly revelled in her rendition of a group of songs in her native Spanish, which seemed to have been especially created for her. She rendered them not only with great beauty of voice and charm of manner, but with great artistic comprehension, bespeaking intellect as well as temperament. A repetition of Serano's "Gitana" was persistently demanded and given. The familiar quartet from "Rigoletto," finely sung by Madames Bori and Mulford and MM. Martin and Gilly, completed a program that delighted the audience.

Orchestral numbers under the direction of Giuseppe Sturani were the overture from "Mignon" and the overture from the "Il Barbiere di Sevilgia."

McCormack-Nielsen Recital Program.

John McCormack and Alice Nielsen are to give a joint recital in Carnegie Hall, New York, Sunday afternoon, January 19. This promises to be one of the most interesting events given in the metropolis this season. The soprano from the Boston Opera Company is in splendid voice this winter and Mr. McCormack at his recital in Carnegie

Hall (see report on another page) Sunday evening of this week, was in superb condition. Both Nielsen and McCormack, ranked with the most successful operatic artists, are likewise among the most successful concert singers in the world.

Nielsen and McCormack at this joint appearance are to



Photo by James Bushnell, Seattle, Wash.
JOHN MCCORMACK.

sing at the close of their program the duet from "Madama Butterfly." Each singer will be heard in groups of songs and arias that they have helped to make famous.

Henriette Wakefield to Sing in "Robin Hood."

The success of Henriette Wakefield is the result of the strict observance of her attitude toward work. For five years she has been a familiar figure at the Metropolitan Opera House as a valuable acquisition to that organization. She came first into prominence in the production of "Adrienne Lecouvreur" at the Metropolitan some years ago. Two days before the production the singer cast for the part of Mile. Dangerville fell ill and Miss Wakefield was appealed to. She received the music on Saturday afternoon and sang the part, which abounds in difficult and lengthy ensembles, on the following Monday night without a rehearsal and without ever having sung with orchestra before.

"Caruso and Scotti were most kind in giving me assistance," said this popular contralto, "and I owe much to them for I fear I should not have otherwise come through so well. I had another such experience later, when I sang the second Rhinedaughter in 'Götterdämmerung' under Toscanini in 1908. All the conductors at the Metropolitan were most kind to me, and I shall never forget the last words Gustav Mahler spoke to me. It was after I had sung Agnes in the 'Bartered Bride.' 'You have,' said he, 'a beautiful voice. Keep your health and work hard.' I have treasured those words and have endeavored to follow his advice."

"But are you following his advice in abandoning grand opera?"

"I have not abandoned, only temporarily forsaken grand opera, and for a good reason. You may not know it, but grand opera here in America is not the place for an ambitious singer. It impedes progress because of the lack of opportunities to secure sufficient training and routine. Practice is the chief requisite of the grand opera singer. You see, those who are engaged for secondary parts have little chance to get out of the rut. One advances very little with one or two appearances a week, and even though one knows the other parts, it is only in rare cases that one gets to be heard in them, for such parts are the personal property of those singers who have been engaged for them, and even though the opportunity presents itself, the inexperienced singer labors under a tremendous handicap due to the fact that he or she is not accustomed to doing it. One has to sing a part often enough so that it becomes second nature before one can do it satisfactorily. That is the reason why the foreign singers succeed here better than we Americans. They have had the training in European opera houses and have no fear. It is not enough to know a part—one must know it through much repetition."

"The American singers who go into grand opera without such training stand little chance, not because they are inferior singers or less talented, but because they are artistically immature and unreasoned. Lack of experience is the root of all operatic evil, and that is the reason why I am going into comic opera. I feel the need of a season

or two of constant work. I want to train myself to feel so thoroughly at home before the footlights that I will not know the meaning of the words hesitancy and uncertainty. I want to be ready for any task. I need the experience of singing six or seven times a week."

"Now let me tell you a secret. The short time I was in the 'Dove of Peace' it did me more good than the entire five years I was in opera. Oh, you need not look so astonished. I got there just what I wanted and needed most—experience, and comic opera is the only place I can get it because we have no opera houses in America for training purposes or for development. Now development is the thing that makes a great artist. Why, even in such a part as I had in the 'Dove of Peace' I developed steadily and was entirely different on the last night from that of the opening. When I was told that, it pleased me, for I knew then that I had made progress."

"Moreover, small parts in opera demand small salaries. There is quite a difference between fifty dollars a week and five hundred. The foreign artists come here and demand big money even though they have been singing in small European opera houses for small sums. They are able to demand a large fee because they have the routine experience. We Americans have to and must have this training. If we do not get it abroad, then we must get it here, and the only way to get it here is in comic opera. But I must mention another important matter. For the ambitious opera singer it is essential to have a good vocal coach, one who understands tone production, breathing and repertory. It is useless to waste time or money on one who does not know these things thoroughly. It is no easy task to find the proper teacher, I can assure you. Good teachers are scarce, but the right teacher is scarcer. I have been very fortunate in not having been forced to experiment. I have had but two teachers, and have enjoyed so much working with my present coach, Eleanor McLellan."

"I am sure that my new work will help me toward the goal I seek. I have just accepted an engagement with the De Koven Opera Company to sing the part of Allan-a-Dale in 'Robin Hood.' I join the company in Louisville. I am so pleased with the music, for it is a very beautiful work, and Mr. De Koven has very kindly assisted me in so many ways. The company is the same as that which played here in New York with the exception of Florence Wickham, whom I succeed. But let me tell you something strange. Do you know I have never seen 'Robin Hood'? But this may prove a blessing in disguise, for I can now hold the part without being influenced by the work of my predecessors. I am awfully anxious to begin and much flattered that I should have been selected. When we return I hope you will come again, for I want to tell you whether I have succeeded in proving my theory."

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KRANICH & BACH

New York

KOEMMENICH CONDUCTS "THE MESSIAH."

The New York Oratorio Society, the Conductor, and the Soloists, Corinne Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherspoon Are Praised by the Daily Press for Their Work.

The following reviews by the New York daily papers of the Oratorio Society's eighty-second presentation of "The Messiah" indicate that the critics agree as to the work of the chorus, conductor and soloists:

"MESSIAH" ABLY SUNG BY ORATORIO SOCIETY.

GREATER INTEREST IN WORK SHOWN BY CHORUS UNDER KOEMMENICH'S DIRECTION.

The Oratorio Society of New York gave its eighty-second performance of "The Messiah" yesterday afternoon in Carnegie Hall before one of the largest gatherings attracted by the annual Christmastide productions of Handel's oratorio in recent years. The inter-



LOUIS KOEMMENICH.

est in the perennially popular work, sung so impressively in the past under the direction of Frank Damrosch, was in no real danger of dying out.

Listening to "The Messiah" is almost a religious observance in the lives of many persons. Yet it must be said that Damrosch's successor, Louis Koemmenich, who conducted "The Messiah" for



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MADAME RIDER-KELSEY.

the first time in New York, appearing for the second time in public as leader of the Oratorio Society, has succeeded in infusing new life and interest in the proceedings of the old body of singers. He, probably, as much as the excellent quartet of soloists, comprising Corinne Rider-Kelsey, soprano; Christine Miller, contralto; Reed Miller, tenor, and Herbert Witherspoon, bass, was responsible for

the special impression of yesterday's matinee made on the masses.

That the chorus of the Oratorio Society would accomplish its task well was to be expected. After so many years of experience, only a deliberate and concerted effort could have produced the opposite result. Koemmenich, however, was not satisfied with letting his pupils follow along accustomed lines, which would have been much the easiest way. Evidently he had impressed his own ideas on the chorus, which responded to his will with spirit and fervor.

Some of the conductor's ideas, to be sure, did not conform entirely to local conditions, particularly in the matter of tempo. But even if persons wondered occasionally whether the changes were real improvements, as, for instance, in the alto air, "He Was Despised and Rejected," which he took at a faster pace than is usual, they were preferable to a conventional and perfunctory repetition of old-time formulae.

The most encouraging feature of the performance, however, was the actual singing of the society, to which Koemmenich, very wisely, seems to have given particular attention. Instead of asking his chorus to shout or scream, the conductor has taught his men and women to hold their resources in reserve, to use their voices with consideration. There was not as much dynamic force and massive sonority in climaxes, perhaps; but the quality of tone, the rhythm and balance showed distinct improvement.

That was especially noticeable in piano passages, as, for instance, in the chorus, "His Yoke Is Easy," and the first part of "Since by Man Came Death," which were given with a fine sense of shading. Koemmenich did not permit the soprano to become strident, nor did he allow them to assume too prominent a part in the ensemble. Their voices floated into the auditorium with light and transparent effect, and they sounded as well in the close as in the beginning of the afternoon.

To judge from yesterday's experience, the new conductor is working in the right direction. He is treating his chorus as an aggregation of individual singers, each of whom has his natural limitations. Sung with greater incisiveness and force, the "Lift Up Your Heads" might have made a stronger impression. Under such treatment, however, it would have been less euphonious, less delicate, less clear, besides overtaxing the vocal powers of the choir.

Corinne Rider-Kelsey's limpid voice was heard to advantage when the soprano was called on to use her upper register. She was hardly convincing, however, in "I Know that My Redeemer Liveth." That aria would have suited Christine Miller, who had no little difficulty in the low tessitura of "He Was Despised and Rejected." After all, Miss Miller is not a contralto, but a mezzo-soprano.

Reed Miller colored his fine voice with that monotonous melancholy so prevalent among tenors, particularly among those accustomed to sing in church. Real grief is not expressed in that way.—New York Press, December 27, 1912.

THE ORATORIO SOCIETY'S "MESSIAH."

Yesterday afternoon, the Oratorio Society gave its eighty-second performance of the "Messiah," and it was undoubtedly the best performance it has ever given. The audience, a little slow in arriving, finally filled Carnegie Hall, but once in it remained until the last note of the last chorus, and then waited to applaud. The oratorio is not dead in New York, and judging from yesterday's enthusiasm, it is quite as vital as the opera.

Mr. Koemmenich has more than fulfilled the expectations aroused by his performance of "Elijah," which is remarkable, considering how closely one followed the other, and how much the holiday season must have interfered with rehearsals; but it is pleasant to record a decided gain in tone quality as well as an increase in tone color. The success of the first performance undoubtedly has given the singers greater confidence in themselves and their leader, and they have become more intimate.

It would be hypercritical to find fault with so satisfying a performance; choir, director, orchestra and soloists left nothing to be desired. Mr. Koemmenich, freed from the nervousness of a debut, conducted the overture with authority, and the Symphony Orchestra played it delightfully. Then came the first surprise of the afternoon—Reed Miller. There may be tenors who can sing "Comfort Ye" more beautifully than he sang it, but they have not been heard in New York. His voice is so free, and under the control of an artist, did everything he wanted it to do. The air "Every Valley" called forth a burst of applause, which it fully deserved.

After this, the audience settle back waiting for the first chorus. The opening notes came with precision, and assured a fine performance. Mr. Witherspoon has sung "Thus Saith the Lord of Hosts" a great many times, but never better than he did it yesterday. He was warmly applauded after it and the air that followed. Christine Miller continued the good work and sang the recitative and air charmingly. Her voice is not large, but it is true and sympathetic, and she knows how to sing.

The second surprise was the chorus "For Unto Us." New York has never heard better choral singing. The basses sang their runs as smoothly as Mr. Witherspoon had sung his in the "But Who May Abide," and that is high praise. The sopranos produced a free floating tone that was entrancing, while the tenors and altos excelled themselves. The audience came very near compelling a repetition of this number.

Mr. Koemmenich again demonstrated his ability to conduct an orchestra in the "Pastoral Symphony," in which the strings were very fine. It has always been a pleasure to hear Mrs. Rider-Kelsey sing, and yesterday she sang as well as she ever did. She has a keen dramatic sense and delivers recitatives in the true spirit. In this respect she excelled the other soloists. "Rejoice Greatly" shows her at her best, and later she and Miss Miller were applauded for their beautiful singing of "He Shall Feed His Flock" and "Come Unto Him." Miss Miller's voice is inadequate for "He Was Despised," but she has so much intelligence that her singing of that air left no trace of dissatisfaction.

Mr. Miller left nothing to be desired in his singing of "Thy Rebuke" and "Behold and See." When he sings, the audience feel perfectly at ease. Mr. Koemmenich revealed another vista of what lovers of choral singing may hope for in the chorus of "Lift Up Your Heads." The words "He is the King of Glory" were given with vivid dramatic declamation, and again in the tone

color he put into "Since By Man." Mr. Witherspoon did his best work in "Behold, I Show You a Mystery" and "The Trumpet Shall Sound," although he was much applauded for "Why Do the Nations." The Hallelujah Chorus, with the audience standing, was inspiring, and Mrs. Kelsey's voice was at its best in "I Know that My Redeemer Liveth." In fact, all of the soloists and the chorus improved until the end. The final "Amen" closed a really great performance, and the audience seemed loath to leave the hall. All of which proves that Mr. Koemmenich is the right man.—Evening Post, December 27, 1912.

"THE MESSIAH" SUNG.

NEW ORATORIO SOCIETY CONDUCTOR LEADS MOST CREDITABLY.

The Oratorio Society's regular Christmastide performances of Handel's "Messiah" were scheduled this year for yesterday afternoon and tomorrow evening. The annual recurrence of the concerts has long been regarded as a ceremonial lying rather beyond the confines of the domain of music. Nevertheless, a certain new interest was brought to yesterday's matinee by the fact that the old oratorio was heard for the first time under the direction of the society's new conductor, Louis Koemmenich.

It was evident from the outset that he had determined not to let the interpretation fall into a condition of mere routine nor to approach a state of somnolency. His tempi were, in general, spirited, and indeed at times they seemed to tax the skill of his choristers. But on the whole they had the desired effect. In certain places,



REED MILLER.

too, Mr. Koemmenich emphasized his contrasts as in the treatment of "For unto us a son is born," in which he retarded and broadened the pace at the entrance of the exclamatory "Wonderful."

The solo singers were Corinne Rider-Kelsey, soprano; Christine Miller, contralto; Reed Miller, tenor, and Herbert Witherspoon, bass. Of these Mr. Witherspoon commanded the largest approval by reason of his admirable phrasing, his dignity of style and his excellent



CHRISTINE MILLER.

enunciation. Mrs. Kelsey was especially happy in her delivery of the declamatory passages of her music.—The Sun, December 27, 1912.

The first of the two performances of the "Messiah" given annually by the New York Oratorio Society was offered yesterday

afternoon before a very large audience in Carnegie Hall under the direction of Louis Koemmenich, with an admirable quartet of soloists in Corinne Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherspoon, of the Metropolitan Opera Company.

In many respects the performance was admirable. Mr. Koemmenich has brought a fine volume of tone into the body, and he does not fail to show the hand of routine with his singers. Reed Miller, whose opening recitative, "Comfort Ye," and the subsequent aria, "Every Valley," carry much responsibility, was equal to the duty laid upon him. There was great tenderness in his opening lines and especially in the recitative, "The Rebuke Hath Broken His Heart," and the following aria, "Behold and See." He has fine diction, excellent delivery and great flexibility in the florid passages of this work.

Corinne Rider-Kelsey has long been regarded as second to no singer of music of this style, and her singing yesterday went far towards substantiating that position. Miss Miller never fails to carry conviction by her refined style and her well schooled voice. Herbert Witherspoon's voice was rich and flowing, equal to the demands made upon it by the florid music of the oratorio. The choruses sang much of the music with great appreciation of its significance, as though it were a familiar, well-loved work.—Evening Mail, December 27, 1912.

ORATORIO AND SYMPHONY.

MUSIC BY VENERABLE SOCIETIES—CHRISTMAS CHORAL AND PHILHARMONIC CONCERT.

The book of words distributed at a concert of the Oratorio Society in Carnegie Hall yesterday afternoon mentioned the fact that the performance of Handel's "Messiah," which was to be given, was the eighty-second in the history of the society. The concert was the second of its fortieth season, so that the oratorio has been performed by it on an average of more than twice a year. As a matter of fact, the Oratorio Society took up the lovely obligation of an annual Christmas performance of "The Messiah" in 1874; before then it had been the custom for a long time. Indeed, there have been few years since 1772 in which it has not been heard in New York. It is a tradition which loses nothing with age. Yesterday's performance was listened to as reverently and enjoyed as thoroughly as any of its predecessors within the present generation, and almost as deservedly.

The solo quartet, composed of Corinne Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherspoon, was in every respect capable, and it ought, perhaps, to be mentioned that in its performances there was less evidence of the perfunctoriness which usually mars the work than in those of the chorus, although here, too, Mr. Koemmenich, the new conductor of the society, succeeded in bringing out an unusual freshness, vigor, precision and balance of tone.—New York Tribune, December 27, 1912.

THE MESSIAH GIVEN.

FIRST OF THE ORATORIO SOCIETY'S CHRISTMASIDE PERFORMANCES.

The Oratorio Society gave the first of its two annual Christmas performances of "The Messiah" in Carnegie Hall yesterday afternoon, the eighty-second by the society. It was an excellent one, in the usual lines of "Messiah" performances, which do not, on the whole, show forth all there is in the oratorio of inspiring and uplifting power. The chorus showed the excellent qualities that were noticed in its recent singing of "Elijah," though the masculine contingent, as usual in afternoon performances of choral societies, did not muster its entire strength, and there was consequently something lacking in the volume of the tenors and basses. Mr. Koemmenich had his forces in excellent control, and there were vigor and freshness and commendable accuracy in the choruses.

Mr. Koemmenich, perhaps with the intention of infusing life into the performance, took some of them at a singularly rapid tempo—a tempo that sometimes tended to a loss of the character of the music.

The solo quartet was composed of singers experienced, well known and well approved in oratorio—Mrs. Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherspoon. Their performance of the music that falls to their share was on a high level of excellence. "The Messiah," with the same singers, will be repeated on Saturday evening by the Oratorio Society.—New York Times, December 27, 1912.

"THE MESSIAH" WELL SUNG.

A SPIRITUAL INTERPRETATION BY THE NEW YORK ORATORIO SOCIETY.

The grand old oratorio, "The Messiah," by Handel, was given to delight a big audience which gathered yesterday at Carnegie Hall, and it never sounded more logical, more spiritual or more lovely, as performed by the New York Oratorio Society. Louis Koemmenich, conductor. The audience was made up of young and old, and scattered through it were elderly persons who were tenderly guided in. The Christmas greens on the stage added to the effect of the event. The soloists, who were of the best that Manhattan could give, were Herbert Witherspoon, bass; Corinne Rider-Kelsey, soprano; Reed Miller, tenor, and Christine Miller, contralto. The chorus sang with a will, and also with sympathy. Especially was the heart of the choral forces put into the "Hallelujah Chorus," which was made still more impressive by the audience rising and standing in silence. The chorus, "Surely He Hath Borne Our Griefs," was most sympathetically given; and the descriptive chorus, "All We, Like Sheep, Have Gone Astray," with its moving figure so well suggested by Handel.

It should be said that the tenor and contralto did the most lyrically sympathetic work. Miss Miller in "He Was Despised," and Reed Miller in "Thy Rebuke Hath Broken His Heart," had notes of sorrowful eloquence. Miss Miller's voice is not a large one, but it is full and carrying in effect. Reed Miller is a valuable lyric singer, and carried his part well. Madame Kelsey sang the grand aria "I Know That My Redeemer Liveth," with nobility and impressiveness, and her phrasing was a marvel of skill.

In the "Come Unto Him" there was not the color and the emotional tinge which should have been given. Herbert Witherspoon was masterly, but a note of freshness in his voice might not have been amiss, and it was sometimes merely dark and profound, where it might have been rich. Frank L. Sealy was at the organ.—Brooklyn Daily Eagle, December 27, 1912.

"THE MESSIAH."

The first of the Oratorio Society's annual Christmas performances of "The Messiah" took place yesterday afternoon at Carnegie Hall. The soloists were Corinne Rider-Kelsey, soprano; Christine Miller, contralto; Reed Miller, tenor, and Herbert Witherspoon, bass. One wonders whether oratorio soloists are going to make it a custom to stand up and sing their parts without reference to words or music, just as conductors have been showing a

fondness for conducting without score. But very likely the four yesterday put such reliance on their memories because they had sung in "The Messiah" so often. Their singing seemed in general to please the large audience that was present, and perhaps it would be ungracious to ask for more. However, Mrs. Rider-Kelsey, in the matter of tone, and Mr. Witherspoon, in the matter of style, deserve a word of extra praise.

Mr. Koemmenich, the new conductor of the Oratorio Society, is to be commended for the vivacity of his tempi. The chorus left much to be desired in quality of tone, but it sang with spirit. The second and last of these performances of "The Messiah" is set for tomorrow night.—The Globe and Commercial Advertiser, December 27, 1912.

In the afternoon, the New York Oratorio Society gave its first 1912 presentation of Handel's "The Messiah"; at night, the Philharmonic Orchestra played a program in the regular series.

Louis Koemmenich, the new Oratorio Society conductor, made a fine impression at his debut, but he was even more satisfying yesterday. It is somewhat difficult to lift "The Messiah" from the rut in which it has rested, but Mr. Koemmenich occasionally succeeded.

He obtained contrasts artistically admirable, and by a judicious use of spirited tempos kept his singers clear of heaviness and dragging in choruses where these dangers threaten.

The solo quartet was unusually well balanced, Corinne Rider-Kelsey, whose soprano is well fitted to oratorio music, was alone open to criticism, repeatedly making two phrases of words and measures that should have been sung with one breath. Herbert Witherspoon, of the Metropolitan Opera House, delivered the bass



HERBERT WITHERSPOON.

solos with fine tones, authority and clearly understood enunciation.—World, December 27, 1912.

"MESSIAH" FINELY SUNG AGAIN BY ORATORIO SOCIETY.

LOUIS KOEMMENICH, NEW CONDUCTOR, WINS MORE HONORS IN CARNEGIE HALL.

When the Oratorio Society had completed Handel's "Messiah" in Carnegie Hall last night, it was evident that the revivifying effect of Louis Koemmenich's occupation of the conductor's stand was a lasting one. Mr. Koemmenich's work was highly praised when he made his debut here at the opening concert, and last night he began where he left off at that time and gained new honors.

The soloists were Corinne Rider-Kelsey, Christine Miller, Reed Miller, tenor, and Herbert Witherspoon, bass, from the Metropolitan Opera Company. Madame Rider-Kelsey in many ways is an ideal oratorio singer, for her art is one of coolness and precision that never strays off key and always comes in on the proper beat. Mr. Witherspoon sang in good voice, but toward the end of the oratorio fatigue showed in several of his arias. To Miss Miller and Mr. Miller the audience gave the largest part of their applause, for these younger singers seemed to have more warmth and color in their voices. Particularly well did Mr. Miller sing. There is a freshness and human quality in his voice that was pleasing. Miss Miller also sang with great feeling.

The choir also showed a tendency to lag as the oratorio progressed, and their last choruses were not sharply defined. Mr. Koemmenich is having success with the tenor choir, which has improved to a marked degree since he became director.

Now that the New York Symphony Orchestra has played under him several times the musicians are becoming accustomed to his style of conducting, and their ensemble work last night showed much improvement over that of the first concert.—New York Herald, December 29, 1912.

ORATORIO SOCIETY SINGS HANDEL'S "MESSIAH."

The choir, soloists and orchestra, led by Mr. Koemmenich, make a deep impression.

A splendid and artistic performance of the great masterpiece was given under the direction of Louis Koemmenich. All participants

seemed to be inspired, particularly the choruses, who did some wonderful work, especially in the climaxes, which were truly admirable. All concerned in the offering rose to great heights.—From the Deutsches Journal, December 29, 1912. (Advertisement.)

Mildred Potter's Notices and Engagements.

Mildred Potter, the American contralto, has been re-engaged to appear with the Minneapolis Symphony Orchestra a second time this season. Minnesota is Miss Potter's native State and the fact that the music lovers there wish to hear her often speaks well for their loyalty to this talented artist. Miss Potter sang on November 17 at a popular concert with the orchestra, and the demands of the subscribers to have her again resulted in her re-engagement for January 17. Over 500 persons were turned away at the previous concert; none of the foreign artists who have appeared with the orchestra this year have attracted larger houses than this native daughter.

The following press notices also tell of Miss Potter's recent successes in Buffalo and Syracuse, N. Y., and Boston, Mass.:

Miss Potter's is a great voice of most uncommon worth, and her interpretative intelligence is worthy of her organ. It is improbable that anyone who heard her would proclaim her as "the great American contralto" at present, or as the greatest of living American contraltos. But one of her listeners at least is far from being prepared to declare that she will never win either of those distinctions. For Miss Potter is a young woman and an evidently conscientious worker, with years before her in which to ripen her art and to perfect her technique.

After her first few numbers—familiar classics of the seventeenth and eighteenth century composers, Handel, Durand, Carissimi—Miss Potter improved appreciably, her tones being produced with more freedom and her rendition gaining confidence. But throughout the evening her work was free from serious blemishes. She was equally successful with brilliant and technically exacting songs, like Strauss' "Ständchen" and the Page's song from "Les Huguenots," which she sang beautifully as a final encore, and with the simpler things that must be rendered from the heart.

Her groups in English had especial charm, and her unusually clear enunciation was appreciated. The program had been arranged to leave pleasant impressions with those who had not been quite "up to" the earlier numbers in the foreign tongues. Surely everyone in the hall was thrilled by the Kipling-Galloway "Alone Upon the Housetops," and delighted with the "Mammy's Song" of Harriet Ware.

Altogether it was a most interesting and enjoyable evening of good music, and one which insures for Miss Potter an enthusiastic welcome whenever she may come to sing in Syracuse again. It was happily in contrast to the last previous recital by a "contralto unknown to Syracuse—a recital so dreadfully bad that even the memory of it is dispiriting!"—Syracuse Herald, December 6, 1912.

Throughout the program, divided into four parts, Miss Potter sang with fine effect, displaying at all times a pure voice of dramatic qualities along with superb artistic coloring.—Syracuse Standard.

Mildred Potter, contralto, was the soloist. She has a voice of large range and powerful in all the registers. This was the first appearance here of Miss Potter, and she immediately won favor with the audience. Her voice is a pure contralto, and she sings with rare skill and much feeling. She was heard in "Nobil Signor," from Meyerbeer's "The Huguenots," and a group of German songs by Brahms, Strauss, Tchaikowsky and Van der Stucken, and four English songs. She was at her best in "Nur wer die Sehnsucht Kennt." The voice sounded pure and even and her interpretation was splendid.—Buffalo Commercial, December 20, 1912.

The occasion was also notable for the first appearance in Buffalo of Mildred Potter, contralto, of New York, who proved worthy of all that had been said of her. She is an artist of magnificent equipment, and in her aria from "The Huguenots," "Nobil Signor," displayed superb dramatic gifts, her voice being of wonderful range, while she uses it with the intelligence of the schooled singer. In two groups of songs she was equally charming, "Sapphic Ode," by Brahms, being delivered with dignity and beauty of interpretation, while the Tchaikowsky song, "Nur wer die Sehnsucht Kennt," was fraught with poignant feeling. The excellence of her German diction was a feature. In her English songs she won an ovation for the number, "Alone Upon the Housetops," by Galloway, which was weirdly beautiful.—Buffalo Courier.

Miss Potter sang for the first time in Boston. Her voice is a pure contralto, singularly satisfying in its purity of production and its emotional warmth and color. Nor is Miss Potter well equipped alone as a vocalist. Her singing discloses poetic insight and imagination. The repose of style, the intelligence in phrasing and that power in song which appeals to the heart made the contralto's portion of "He Shall Feed His Flock" and the aria, "He Was Despised," musical moments of true enjoyment.—Boston Globe, January 23, 1912. (Advertisement.)

Morning Musicales for Charity at the Plaza.

A series of morning musicales will be given at the Hotel Plaza, New York, Mondays, February 3, 10, 17 and 24, under distinguished patronage. These concerts are for the benefit of the Free Industrial School and Country Home for Crippled Children. The artists announced for the programs are Anna Case, soprano of the Metropolitan Opera Company; Annie Louise David, harpist; Paul Althouse, tenor, of the Metropolitan Opera Company; Olive Mead String Quartet; Florence Hinkle, concert soprano; Takach Gyongyshalasz, Hungarian pianist; Marguerite Starell, soprano of the Chicago-Philadelphia Opera Company; Curtis Burnley, impersonator; Arthur Phillips, baritone; Ruth Harris, soprano; Frederic Martin, basso; Louise la Gal, dancer from the Paris Opera, and Sara Gurovitch, cellist.

Mrs. Arthur Elliot Fish is president of the directors and Mrs. George Oscar Cole is the treasurer. Mrs. Cole is also chairman of the committee, which includes a hundred prominent New York women.

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437 Fifth Avenue, New York**Great Artists at Bagby Musicales.**

The two hundred and first Bagby musical morning at the Waldorf-Astoria Hotel, New York, on Monday, January 6, brought forward Geraldine Farrar, Clara Butt, Kennerley Rumford and Dr. William C. Carl, in the following program:

Come Raggio di Sol.....Caldara
Le Secret.....Fauré
Si tu veux Mignonne.....Massenet
Mr. Rumford.

Wonnevoller Mai.....Gluck
Ihre Stimme.....Schumann
Alleluja.....Mozart

Miss Farrar.
Rendi 'I Sereno (from the opera Sosarme).....Handel
Der Wanderer.....Schubert
Clara Butt.

The Gentle Maiden.....Old Irish
Molleen Oge.....Old Irish
Trottin' to the Fair.....Old Irish
King Charles (Cavalier Song).....M. V. White
Mr. Rumford.

Qual Farfaletta.....Handel
Miss Farrar.

The Early Morning.....Graham Peck
Believe Me If All Those Endearing Young Charms.....Landon Ronald
Leaves and the Wind.....Franco Leoni
Lost Chord.....Sullivan
Clara Butt.

Valse.....Bemberg
Miss Farrar.

Duet, Night Hymn at Sea.....Goring-Thomas
Madame Butt and Mr. Rumford.

This was Dr. Carl's third engagement at these musicales and the second already this season. He presided at the organ for the "Lost Chord" and the final duet. The appearance of Madame Butt and Mr. Rumford was an event that drew an enormous audience, for the great popularity of these artists abroad had excited the curiosity of local music lovers, who marveled at the finished art they presented. The great contralto was in magnificent voice, and sang with an opulence of tone that fairly staggered her hearers. The "Lost Chord," with an accompaniment of the greatest sublimity, created a deep and lasting impression.

PHILHARMONIC ENGAGES OTTILIE METZGER.

Ottilie Metzger, the leading contralto of the Hamburg Stadtheater (from which Madame Schumann-Heink came

to America, and which claims Marguerite Matzenauer as its own), will appear in this country for one pair of concerts only. The enterprising management of the New York Philharmonic has secured this noted artist to sing with the Philharmonic Orchestra exclusively on January 23 and 24. She is to make no other appearance in America this season.

Madame Metzger as Amneris and Carmen shared honors with Caruso when he appeared as guest at Hamburg last October. And for Caruso's single guest appearance at Bremen the management of the Bremen Opera thought it wise to engage Madame Metzger to sing Carmen to the famous tenor's Don Jose.

Music in Plainfield.

PLAINFIELD, N. J., January 2, 1913.

An excellent and highly appreciative musicale was given yesterday by the music committee of The Park Club, of which Mrs. Harry McGee, an excellent musician, is chairman. The first number was a trio, Schubert's fifth symphony, in two movements. It was played by Maud Vaukerch and Hugo Brandt, piano; Dorothy Waldro, violin, and Dr. Waldro, cello. This was followed by several piano selections by Mr. Brandt. His first two numbers, "Humoresque" and "Slavic Dance," were his own compositions. The dance number was exceedingly enjoyable, as it stamped Mr. Brandt as a composer of much originality. Miss Waldro pleased her hearers with a violin solo, "Canto Amoroso," by Sammartini. Randall Trümpy sang several tenor solos. The program closed with a piano duet waltz by Nicolai von Wilm, played by Mrs. Howard and Mrs. McGee.

J. W. LYMAN.

Frank M. Church Organ Recital.

Frank M. Church gave an organ recital at Trinity Methodist Episcopal Church, in Sandusky, Ohio, Sunday evening, December 29, 1912, at which he was assisted by the choir. The organist played the first movement of a sonata by Whiting; "March of the Magi Kings," by Dubois; "Chant Seraphique," by Guilmant, and pieces by Buck, Bellando, Faulkes, Lemmens, Dethier, Widor, Claussmann, Merkel, and closed with Bonnet's concert variations. Belle Till sang "My Redeemer and My Lord," by Buck. Mr. Dann, violinist, played the "Meditation," from "Thais." The quartet choir of the church includes Belle Till, Helen Bates, John Heind and J. F. Starkey.



OTTILIE METZGER AND MADAME SCHUMANN-HEINK.

Madame Metzger will appear on January 23 and 24 with the New York Philharmonic Orchestra for only one pair of concerts, this being her only appearance in America this season.

Musical Clubs and Societies!

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visited the United States eight years ago. He is now making the most wonderful tour of his career. It is possible that he will not visit this country again before another eight years has elapsed. If you engage the greatest musical artists and have not YSAIE on your list of soloists this year, you unquestionably have not engaged the greatest violinist now before the public. YSAIE is not only the greatest violinist living, but one of the greatest violinists that ever lived. He possesses the combined qualities of Vieuxtemps, Wieniawski and Joachim.

R. E. JOHNSTON,

1451 BROADWAY, NEW YORK

Mme. EDVINA, Soprano

created the title role in Charpentier's LOUISE at its premier at BOSTON OPERA HOUSE Dec. 18, 1912. The critics pronounced it to be the most remarkable artistic achievement of the season.



Photo by Dover Street Studios, Ltd., London, W.
LOUISE EDVINA AS LOUISE.

Some Press opinions:—

THE BOSTON TRANSCRIPT.

She was the Louise of Charpentier's music and drama—an ordinary working girl in this Paris, of no very deep or high emotions, of no unusual qualities of mind, subject to her share of the infirmities of human nature. Love softened her and she sang in the tones that Madame Edvina made gentle and rapturous in the scene with Julien in the first act. Love fulfilled made her ecstatic, and there was ecstasy—but not too much to be out of keeping with the character—in her singing of the music of the scene before the little house. Louise had her affection for her father; for he had cherished her. Louise took her mother as she was, being all in the day's work. Louise rebelled when they would keep her from her lover; and Louise was sullen or half-frenzied when they would, finally, hold her prisoner from her Julien. Yet ever the affection for her father strove within her. Madame Edvina's coloring of her tones disclosed and intensified these conflicting moods, and her acting was as significant of them. It had besides a pleasurable economy of detail, a simplicity that was of life and not the theater. This Louise was not an operatic actress; she was the girl, the ordinary girl, in the human crises of the music and the drama.

THE BOSTON HERALD.

Madame Edvina played the part of Louise so that it will be difficult in future to think of the work of the opera without the association of her personal charm and her artistic individualism. If any adverse criticism were to be made, it might be said that she ran the risk of over-refining the part. Her conception of it, however, might be easily defended by attributing to Louise a naivete that led her easily to embrace the doctrine of free love. Madame Edvina sang the music sympathetically, and ennobled the air, "Depuis le jour," by charging it, not with mere amorous spirit, but with womanly devotion.

THE BOSTON ADVERTISER.

Mme. Edvina Scores Emphatically in Titular Role. We can pay cordial compliments to Madame Edvina. The part of Louise has been given in Boston by the stately and attractive Mary Garden, but we found Madame Edvina to look the role, and to act it, too, in a manner that was "hors concours." Vocally she was excellent in the character. Madame Edvina made as much contrast as possible between her martyrdom at home and her Montmartredom with Julien, and even with the exception noted, the Paris of Charpentier rings much truer than that of Puccini in "La Boheme."

The only chance that Louise has to win a vocal triumph is in the third act, in the love duet with Julien, and this Madame Edvina made the most of, singing with splendid power.

But the best part of her acting was in the last act, where, after her return to her home and her sick father, she is like a caged animal. She has tasted freedom, and a species of tawdry joys, and one feels that she can never be the humble homebody again. And this effect Madame Edvina managed to impart perfectly. Altogether one cannot imagine a more perfect Louise than the assumption of Madame Edvina.

THE BOSTON AMERICAN.

Louise Edvina won a great triumph. Her Louise was marvelous histrionically and splendid vocally. The young French-Canadian soprano is sensational. In face and figure she is the Parisian working girl; in temperament she simulates her finely. Her conception of the part is admirably worked out; no detail is omitted. Coupled with her excellent acting she possesses a very beautiful voice, as admirable in the dramatic scenes as in such pure lyrics as "Depuis le jour."

THE BOSTON TRAVELER.

Splendid, indeed, she was from the rising of the curtain until she flees in terror from her home at the close of the last act.

THE BOSTON JOURNAL.

This was Madame Edvina's debut here in a prima donna part, and to her beautiful interpretation of Louise, especially in the glowing lyric climax that takes up most of the third act, may fairly be attributed a large share of last night's deep-seated success. There were moments in the first and second acts when she suggested in action a little of her native British reserve, but she rose to the great third act with stirring vocal and dramatic power. Her voice has rare beauty and expressiveness—qualities that suit the role of Louise to perfection; and her art is the quintessence of refinement.

THE BOSTON POST.

She has, however, splendid qualities, both as an actress and singer. No one, for instance, was unmoved when, with a really grand and compelling gesture, she intoned the phrase, "Tout être a le droit d'être libre," in the last act. And the air, "Depuis le jour," was admirably sung, so that applause broke out which threatened to delay the performance. The voice has remarkable range and power and is full of changing color. A voice, in short, pre-eminently for the lyric dramatic stage.

Gottfried Galston Plays Before 100,000.

Gottfried Galston, now on the Pacific Coast, played before one of the largest audiences ever assembled to hear a pianist. It was an open air concert and it is estimated that fully 100,000 persons heard Galston's rendition of the Schulz-Evler transcription of Johann Strauss' entrancing waltz, "The Blue Danube." This great concourse of people in San Francisco stood (a few thousands sat) in silence as the magical piece was being magically played, after which a torrent of cheers rent the air. There was another demonstration for Galston when Mayor Rolph of San Francisco by means of the megaphone asked to give the Munich pianist a rousing welcome. Galston, too, became excited and seizing the megaphone, he "wished all the citizens of San Francisco a Merry Christmas."

The event left an indelible impression on all who were privileged to witness this most extraordinary display of Galston's powers as a pianist; he has made a deep impression on the press and people of San Francisco.

The two appearances with the San Francisco Orchestra were commented upon as great musical events. The only recital thus far given at the Cort Theater on December 29 brought together a great gathering of musicians and music lovers.

Press comments follow:

Gottfried Galston, the pianist, was a sensation. He must be heard again in concert. That is a certainty, for his art as exhibited in Liszt's E flat concerto encourages further acquaintance with the Munich master.—San Francisco Call, December 21, 1912.

Gottfried Galston, the pianist, was the soloist at the sixth concert yesterday afternoon at the Cort Theater, and a concerto of Liszt in E flat was the medium through which he became known to the audience. And even those of the audience who did not understand the Galston technic knew that Galston was making music. The composition opens with the theme by the orchestra, but the orchestra never dominated the instrument that responded to the fingers of Galston, and after each of the three movements Galston was made to feel that his hearers had heard and understood him.—San Francisco Chronicle.

The honors of the afternoon fell to Galston, whose repetition of Liszt's E flat concerto, No. 1, was an improvement even on the first presentation last Friday, splendid as that was. The orchestra was even more at home with the pianist, and Hadley's direction of his forces through the labyrinthine themes of Liszt was sympathetic. As for Galston, save that he is inclined to a too free use of the



Photo by Unity Photo. Co.
GOTTFRIED GALSTON.

pedal, tending to blur his harmonies occasionally, he was in splendid form and full of energy. His octaves played with both hands were marvels of fingering with wires of steel, it seemed, in his wrists; and his trilling over the melodious orchestral theme was a model of dynamic beauty and clarity. For encore—that was not to be escaped, in view of the vigor of the audience's applause—he played a Chopin polonaise in which he freed the spirit inherited from his Polish refugee mother and played with the fire that Chopin set ablaze in these measures. His long developed crescendo in the middle section was overwhelming in its cumulative might.—San Francisco Call, December 23, 1912.

The sixth concert by the San Francisco Orchestra was given in the Cort Theater yesterday afternoon. Gottfried Galston again was the soloist, playing the same Liszt concerto that was heard at Friday's symphony concert.

His second audience gave him much applause, aroused to high enthusiasm by his show of technical mastery and poetic insight.

There was occasion to marvel at his work. In addition to his beautiful reading of the concerto he made a fine display of his skill

in octave playing during the last movement, when pianist and orchestra swept along over the bars at unusual speed.—San Francisco Examiner.

A young man in a luxurious fur coat, and with long hair, made his way to the ebony piano that stood on the platform. He seated himself, first shedding the redoubtable coat, and soon "The Blue Danube" came trickling out of the piano, eddying over the crowd, gathering force and flow, until it whirled giddily among the thousands, with its lift of blue waters, its gaiety of dancing whirlpools, swaying the crowd like twigs in a freshet, charming the throng, happily swirling through the concourse. The "Blue Danube" waltz, the Strauss waltz, with its delicacy, its trills, its balances and its buoyancy, thrilled the San Franciscans. Santa Claus' coadjutor had opened his pack and poured its contents into the hearts of San Francisco, as Santa Claus in his mysterious way in thousands of hamlets and cities from Siberia to San Francisco was pouring the contents of his pack into the stockings of his devotees. This coadjutor was Galston.

There was a magician at the piano—Gottfried Galston.

The pianist bowed himself away from the reluctant throng, and Mayor Rolph came with his message of approval.—San Francisco Call, December 25, 1912.

Gottfried Galston at the piano is intellectual, intense. In everything he does he seems to be actuated by a sort of electrical human energy—a living dynamo of thought and expressiveness in music. No other virtuoso ever impressed me in just the same way.

Galston regards himself as a man with an educational mission, a pianist whose important duty is to interpret and to teach interpretation. He believes that it is better to help the world to understand and appreciate the music of the masters than to seek reputation for himself by adding something in his own name to the vast stock of compositions that are of second rate value at best. He is a serious musician, a musician who thinks, and the value of his interpretative offerings must be felt by all intelligent listeners.

The program that he played for us yesterday afternoon was not of the genuine Galston character. It was rather of a popular sort, and very unlike the prodigious offerings of his European concerts.

That electrical energy which I have mentioned had full sway in Busoni's arrangement of the Bach prelude and fugue in D major.

Schumann's sonata in G minor was second on the list. Sparkling brilliancy was displayed in the rapid movements, and even in the andante there was a feeling of power suppressed but intense. This was about as far as the program was helpful in an educational way. Following Schumann came Gluck, his melody arranged by Sgambati and his gavotte by Brahms. The latter composer was then represented by his intermezzo, op. 119, and the waltz, op. 39, which was played as an encore at the recent symphony concert.

Galston's Chopin playing has been declared by the reviewers in New York to be unpoetic. I cannot take that view of it. In the F sharp major nocturne yesterday afternoon there was no lack of poetry. Galston was poetic, but not dreamy. He is too wide awake to be dreamy. He thinks. There may be poetry in idle reverie, as in a plantation song, and people are too much inclined to look for that kind of feeling in Chopin's music. But there is far loftier poetic value in such a work as "Abt Volger," which no man can read and fully appreciate without vigorous mental exercise. Galston is by nature fitted for poetry of the Browning kind. He has exalted ideas of Chopin's poetry.

I expected Galston to make some noteworthy if not startling innovations, but he avoided even an approach to sensationalism. He did put some revolution into the revolutionary etude, but that was legitimate. And the familiar ballade in G minor he played in an impressionistic style that revealed some of his own individuality.

It had seemed a foregone conclusion that the "Blue Danube" waltz would have to be hyphenated anew, so as to place the responsibility on Strauss-Schulz-Evler-Galston, but the pianist was more conventional in his performance than are the pupils who so frequently play it for us in the home recitals. The waltz time was preserved carefully throughout the piece, as it always should be.—San Francisco Examiner, December 30, 1912.

Galston had played for us—all of us—last Tuesday evening, when San Francisco was the guest of The Call in the "Hammer" obsequies, and the crowd, surging about Third and Market streets, had cheered him for the brilliance of the Strauss "Blue Danube" ripples, lit up with Schulz-Evler's pretty arabesques. Previous thereto Galston had appeared with the San Francisco Symphony Orchestra, playing Liszt's youthful first concerto. This, too, had inspired his hearers, but neither the concerto appearance with orchestra nor the out of door performance of Christmas Eve was a competent occasion to judge of Galston's art.

So there was a large audience at the Cort, and Galston played a large program in a very big manner. His schedule of offerings took in Bach, Schumann, Chopin and Brahms. Only Liszt and Beethoven were missing to make the event representative of every composer a pianist should have to undertake to prove his virtuosity.

Galston gave a massive performance of the Bach D major prelude and fugue arranged by Busoni. From his intonation of the D major diatonic scale until the fugue had wound up its strands to a pattern of grandeur, Galston impressed the hearer as a player of great mentality, technical skill, strength and virility.

I would not imply that Galston is a cold and distant interpreter between your heart and the printed notes. He has much feeling, but his invitation to listen is never merely sensational virtuosity. He uses brains for bait.

This was manifested in his Chopin numbers, which were not of the languishing type, nor sadly sentimental, but those works which Chopin's best admirers point out as evidence that the Pole was no puny, but a puissant pianist. The etude, No. 12, in C minor, from opus 10, was done with a fluent, but firm, left hand, and nicely balanced chords picked clearly with right hand perfection.—San Francisco Call, December 30, 1912.

Gottfried Galston, the Viennese pianist, now on his first Western tour, was heard in a recital of great interest yesterday afternoon at the Cort Theater, the large audience showing great appreciation of the extraordinary technic and temperament of the performer.

The last number on the program, an arabesque on Strauss' familiar "Blue Danube Waltz," was, perhaps, the most enthusiastically received by his hearers, owing to the many opportunities afforded by this number of displaying the great versatility of the virtuoso.

Brahms' waltz, op. 39, which was the closing number of the third suite rendered, was also roundly applauded, and, after responding

to several curtain calls, Galston was induced to repeat the exquisite bit.

The fourth suite was devoted entirely to Chopin. Three studies from op. 10, movements 12, 2 and 5, were followed by the great composer's well known nocturne in F sharp major, and the Chopin section was concluded with the ballade in G minor.

Especially in the softer and andante movements was Galston particularly at his best, his interpretations of Schumann's sonata in G minor and Brahms' intermezzo, op. 119, greatly favoring the more subdued style of expression.—San Francisco Chronicle, December 30, 1912. (Advertisement.)

Concert by New York School of Music and Arts.

The appended notice tells of a very successful concert recently given at Elmhurst, L. I., under the auspices of the New York School of Music and Arts, Ralfe Leech Sterner, director:

The concert given under the auspices of the New York School of Music and Arts, Ralfe Leech Sterner, director, at the Elmhurst Baptist Church on Thursday night was a rare treat and even exceeded the eager anticipations of the large number of music lovers who braved the wintry weather to attend. The program was largely composed of the popular classics and every number was warmly appreciated by the audience.

Although it is difficult to select numbers worthy of special mention from a program which was so uniformly well pleasing, yet we may venture to note the exceptional pianistic performance of Eleanor Lois Fields, a young pupil of Harold A. Fix. This fourteen year old girl rendered with remarkable ability the difficult polonaise, op. 53, by Chopin, and the "Rhapsodie Hongroise, No. 2," by Liszt. She is truly a credit to her teacher. The playing of Harold A. Fix (of the school faculty) may be classed with the very best ever given in Elmhurst. His interpretation of Chopin's scherzo, op. 11, and Schubert's "Marche Militaire" was exceptional and his rendition of Liszt's extremely difficult "Venezia et Napoli Tarantella" was masterly. Well did he live up to his reputation as "one of the best of the younger pianists of New York City."

The vocal pupils of Prof. Ralfe Leech Sterner likewise brought glory to their singing master. Lillian Amend Dove, a pupil and also an assistant of Mr. Sterner, was in excellent voice and her solos were warmly appreciated and the duet "L'Addio," with Mr. Middlekoop, was most appropriately encored. The singing of Rae Hendriques Coelho proves her to be a cantatrice of rare ability. Her graceful singing of "Summer" and bewitching rendition of "Will o' the Wisp" show that with flexible beauty of voice she has also the "verve" that is so essential to interpretative singing. Joannia Middlekoop revealed himself as a lyric tenor of beautiful quality. The opening trio, "Ti Prego, O Padre," by Aline Edgerton Felker, Mr. Middlekoop and William G. Schwarz was indeed a pleasure to the hearers. Thus we might comment upon the separate numbers of the two hour program, mentioning the delightful singing of Belle Rudolph, Lillian Brandon and Virginia Lee; telling how the baritone, Mr. Schwarz, went "Rolling Down to Rio"; and of Frederick Maroc's singing of "When the Stars Were Brightly Shining," from "La Tosca." Mr. Maroc is a dramatic tenor of promise. The closing number of the concert was the final trio of the "prison scene" from "Faust," with Miss Felker as Marguerite, Mr. Maroc as Faust and Mr. Schwarz as Mephistopheles. This proved a beautiful climax to a splendid concert, and the audience were outspoken in their praise and appreciation. Helen Wolverton, also of the school faculty, who was the accompanist of the evening, played in true sympathy with the mood of the singer, which is a rare gift even in accomplished pianists. The young ladies of the choir and church were the "usherettes" of the evening.

Professor Sterner has consented to give a lecture on "The Use of the Voice in Speaking and Singing," illustrated by charts and singing. He is well qualified to give such a lecture as he is an authority of note and has delivered addresses on his chosen profession before choral clubs and conventions. Articles from his facile pen have been published by the leading musical magazines, such as the *Etude*, *Musical Courier*, *Cadenza*, etc. This lecture will be open to the public and will be popular rather than technical in character, explaining the scientific principles of voice building and production. It will be given after the holidays.—Queensborough Press, December 17, 1912.

SUNDAY PHILHARMONIC CONCERT.

Beginning with the simple and melodious Haydn symphony No. 2, and terminating with the pompous "Tannhäuser" overture, last Sunday afternoon's program of the New York Philharmonic Society, Josef Stransky, conductor, presented marked contrasts in style and makeup.

The complete list was as follows:

Symphony No. 2, D major	Haydn
Concerto for violin, E minor, op. 64	Mendelssohn
Mr. Zimbalist.	
Siegfried Idyl	Wagner
Funeral March, Götterdämmerung	Wagner
Ride of the Valkyries, Die Walküre	Wagner
Overture, Tannhäuser	Wagner

Carnegie Hall was comfortably filled with an appreciative and applauding audience, the latter quality being exercised to an indiscriminate degree between the second and third movements of the Mendelssohn violin concerto, which are merged without a pause. Anticipating a break here, many over enthusiastic persons precipitated a momentary outburst of approval that marred the beautiful welding of the andante and allegretto movements of this imperishably popular violin work.

The Philharmonic Orchestra was in fine fettle and delivered each number in finished fashion, the tonal blending of the various choirs and proper balance throughout being noteworthy characteristics of New York's permanent orchestral body. The Haydn symphony was splendidly performed, the dainty work of the strings, the purity of the woodwind and French horn departments calling for more than mere passing mention. The well contrasted Wagner numbers received in their turn a powerful rendition, the "Siegfried Funeral March" from "Götterdämmerung" forming the climax of the orchestra's part in the program. At the conclusion of this dramatic dirge, the mighty storms of plaudits finally resulted in bringing the entire

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orchestra and conductor to their feet to acknowledge the noisy demonstrations of the audience.

Efrem Zimbalist, the violin soloist of the occasion, infused the Mendelssohn concerto with new life, and brought out all of its many beauties so that every moment of the masterful performance was filled with joy complete for the audience. The astounding Zimbalist technic, his ravishing tone of unalloyed purity from the lowest note on the G to the most altitudinous positions on the E string, the dignified demeanor of the artist—all of these striking qualities again made their mighty appeal to the audience, the result being that had it not been for the Philharmonic's "no encore" rule, the gifted young Russian violinist would have been obliged to add many extra numbers. As it was, he was recalled again and again to bow acknowledgment to the salvos of applause following his inspired performance of the concerto, which, by the way, was most capably accompanied by the orchestra.

Altogether, it was an enjoyable afternoon, and the program was compressed within two hours, an hour and fifty minutes being the time consumed.

Germaine Schnitzer Visited.

Germaine Schnitzer, the young Austrian pianist, who is to make her bow at Aeolian Hall, New York, on January 9, is an exceedingly pretty and vivacious girl, entirely Parisian in her speech and manner, whom it was a great pleasure for THE MUSICAL COURIER representative to visit. She arrived a few days ago, after a very stormy trip



GERMAINE SCHNITZER.

across the ocean, and for many reasons was glad to see land. She had only two days' rest at her home in Vienna, after returning from a concert tour through Germany, giving thirty-five recitals in the short period of two and a half months. The tour was a succession of triumphs, and the charming young artist expressed the hope of finding as great favor with her American audiences as she did in Germany. This is her third visit to America, and she is delighted at the prospect of playing in so many of our cities and becoming acquainted with the people.

Miss Schnitzer, who is of Austrian parentage, was brought up in Paris, where her family resided during her

childhood. Showing talent at an early age she received her musical education under Raoul Pugno, and was awarded the first prize of the National Conservatory of Music when she was only thirteen. She then went to Vienna to pursue her studies and soon received the "Staats" prize. She began to play in public at the age of seventeen, and was so successful from her first appearance that engagement followed upon engagement, and she has been unable to accept the many offers made to her from managers all over the world.

Aside from her musical accomplishments, this clever and charming young lady is a capable linguist and a writer. She modestly admitted that in her spare moments—which are not many—she is collecting the material to write a book on Bach, "the father of all music," to quote her own words, and whom she admires greatly. When asked about the composers she preferred she declared that Schumann was a favorite—Miss Schnitzer is considered one of the composer's ideal interpreters in Germany; next in her affections comes Chopin, and of the French modern composers she admires Saint-Saëns and Debussy most—the latter's music she considers "le dernier mot" (the last word).

In her opinion Germany is the most musical country in the world, there being in active existence in the Fatherland no less than 360 musical societies, all giving concerts and propagating the love of music among all classes.

Miss Schnitzer mentioned that while in Dresden lately she saw a performance of "Ariadne" and admired the music exceedingly. Ultra modern and very extreme are Reger and Schönberg, but, according to Miss Schnitzer, what they claim to be music seems to her like discordant sounds. A quartet by Schönberg heard recently by the young artist sounded "just as if each player was performing on his own account, absolutely regardless of what the others were doing, much to the disgust of the audience, who had paid to hear 'music' and not unpleasant noises."

Miss Schnitzer looks forward with great interest and delight to her forthcoming tour through the United States, which extends to the end of April, when she leaves us to fulfil engagements in England and France.

Persinger to Play at Metropolitan.

Louis Persinger, the American violinist, will play at the Metropolitan Opera House, Sunday evening, January 12. With the Metropolitan Opera Orchestra, Persinger is to perform the Wieniawski concerto in D minor. In the second half of the concert he will be assisted at the piano by Samuel Chotzinoff in performances of the Schubert-Wilhelmj "Ave Maria"; "Melodie," by Tschaiakowsky, and "Danse Tzigane," by Nachez.

During last week, Mr. Persinger played at Newark, N. J., and at Washington, D. C. Yesterday he was the instrumentalist at the Ritz-Carlton Tuesday Salon (Mrs. A. D. Bramhall, manager). Today (Wednesday), he plays at New Haven, Conn. For Saturday, the leading New York German musical society, the Liederkrantz, has secured Mr. Persinger's services. His Philadelphia recital has been fixed for January 22 (under the management of Helen Pulaski Innes); the early part of February will be spent in the Middle West, Winnipeg, Fargo, N. D., St. Cloud, Minn., Duluth, Minn., Marquette, Mich., and Chicago (second appearance) being on the list of cities to be visited.

The middle of February will give New York a second opportunity to hear Persinger in recital, and then he will go to the Pacific Coast.

Ryan's Work Appreciated.

Byford Ryan, the New York vocal teacher, recently received a handsome new photograph of Ann Swinburne, leading lady with the "Count of Luxembourg" company, upon which was inscribed: "To my incomparable teacher, Byford Ryan. Ann Swinburne."

BOSTON

Phone 5554 B. B.
108 Hemenway Street,
Boston, Mass., January 4, 1913.

For the Sunday afternoon concert of December 29, at Symphony Hall, Olive Fremstad and Riccardo Martin, of the Metropolitan Opera Company, furnished the program, which proved one of rare enjoyment to the large audience present. Mr. Martin opened the concert with a song group, comprising "Sospiri miei" (Bimboni), "Als die alte Mütter" (Dvorák) and "J'ai pleuré en rêve" (Hue), all admirably done with an easy smoothness of tone and fluency of style, and was warmly received. For his second group of three English songs those of Chadwick were particularly well liked, while the aria from "Pagliacci," superbly rendered with dramatic fervor and intensity, proved Mr. Martin an operatic tenor par excellence. Madame Fremstad's share of the program included "Dich theure Halle," from "Tannhäuser"; a group of Franz, Schubert, Reger and Rubinstein songs, four Scandinavian songs, and for a truly inspiring close the duet, "Zu neuen Thaten," from "Götterdämmerung," sung with Mr. Martin.

A delightful musicale given by Mr. and Mrs. Anton Witke at their studio home, "The Ikeley," on Sunday afternoon, December 29, offered a program comprising two trios, in which Heinrich Warnke, cellist, assisted, the B flat major of Rubinstein, and the Beethoven trio, No. 11, op. 121, Zehn Variationen über das Lied, "Ich bin der Schneider Kakadu," in addition to a duo in F sharp minor, by Alkan, played by Mr. and Mrs. Witke.

"Wilhelm Heinrich, Musician and Man—A Tribute by Edith Lynwood Winn," is the title of the book which will appear at Easter, for which subscriptions already are being

secured. The subjects treated in this book include the early life of Mr. Heinrich, a detailed account of his musical study at home and abroad, his ideals of art, and many personal reminiscences, not the least of which are valuable facts concerning his concert programs, investigation and research as a teacher, and intimate acquaintance with musical celebrities of our time.

An unusually interesting and well varied program, comprising duets, excerpts from oratorios and songs, was given by members of the Townsend Club at their ninth meeting, December 10, when the following pupils of Mr. Townsend, assisted by Helen Orvis, pianist, participated: The Misses Green, Ramsey, Keach, Ferrin, Taft, and Messrs. Pierce, Morrow, Woods, Doble and Lassen.

Miss Terry announces her annual series of afternoon concerts in the music room of Fenway Court on Mondays, January 13, 20 and 27. This year only two of the afternoons will fall to concerts, one by Fely Dereyne, of the Boston Opera Company, and George Proctor, pianist, January 13, and one by another opera singer and the American String Quartet, January 27.

A most successful concert, given by Charles Anthony, at Haverhill, Mass., December 19, was largely attended by a representative audience that gave evident signs of enthusiasm and approval of this gifted pianist. Among forthcoming recital dates of Mr. Anthony is one in this city, February 4, and several in Washington later in the season. In addition to his concert work and the preparation necessitated by his early London season, Mr. Anthony finds much of his time occupied with a large class of pupils.

Though unable to attend the second piano recital given by Tina Lerner at Jordan Hall, January 4, I am told that the unique qualities of her pianistic art which make her playing a thing of joy to the ear were once again in evidence. Her program, both unconventional and interesting, is here-with appended:

Prelude, Fugue and VariationsCésar Franck
(Arranged by Harold Bauer.)
Rhapsodie, C majorDohnanyi
Wanderer FantasiaSchubert-Liszt
Four PreludesChopin
Nocturne, B major, op. 9, No. 3Chopin
Fantasie, F minorChopin
TarantellaChopin
Feuille d'AlbumGabrilowitsch
Etude ArabesqueHinton
(Dedicated to Tina Lerner.)
Paraphrase on Eugene OneginTchaikowsky-Pabst

There were several notable features at the Boston Symphony Orchestra concerts of this week, January 3 and 4, namely, the return of Dr. Karl Muck to the conductor's

stand after a month's absence; the appearance of Elena Gerhardt, as soloist—a singer whose rarely perfect artistry demands the highest praise—and a first performance in this city, and probably in this country, of Josef Holbrooke's poem, No. 7, "Queen Mab." Of this latter Philip Hale says: "This tone poem is an uncommonly brilliant composition and one of marked originality. It is conspicuous for rhythmic effects and gorgeous or dramatic orchestral coloring rather than for striking musical contents, though the 'love theme' is itself emotional and is developed emotionally. In the first section Holbrooke succeeds in avoiding the suggestion of Berlioz's famous scherzo, and in the soldier's dream of 'breaches, ambuscades, Spanish blades,' there is no lapse into the vulgarity of square toed march or conventional battle music. There is a persistent and audacious phrase which is extraordinarily effective, and the whole string section is appropriately fantastical. The performance was as brilliant as the composition, which awakens the desire to hear other orchestral works of this Englishman, who has escaped the bondage of Mendelssohn. Cathedral organists and the sound professors at the academy stand aghast at his wild and dangerous tendencies. Nor is there any trace of his being influenced by Wagner, Tschaiikowsky or Strauss. An exquisite rendition of the old Italian airs of Marcello and Gluck, as also the Strauss songs with orchestra, were Miss Gerhardt's contribution, while a profoundly sympathetic performance of Bruckner's "Romantic" symphony by Dr. Muck completed a program filled to satiety with artistic merit."

BLANCHE FREEDMAN.

Neglia's symphony, "Italo-Tedesca," was repeated "by general request" a few weeks ago in Hamburg.

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BRUSSELS

52 Rue de l'Armitage,
BRUSSELS, December 20, 1912.

Within two weeks Brussels has been called to mourn the death of two of her most distinguished musicians, Edgar Tinel and Joseph Wieniawski. By the death of Wieniawski, Brussels has lost not only a musician and composer but one whose life touched intimately many of



NICHOLAS RUBINSTEIN.

the most famous musicians and composers of the nineteenth century, such as Liszt, Wagner, Rossini, Gounod, Berlioz, Saint-Saëns, Auber, Joachim, Rubinstein, etc., and many musicians of the present day.

Wieniawski died unexpectedly, after a short attack of the "grippe." The evening before his death he spent at the piano playing sonatas. A short time ago Wieniawski promised to receive me as soon as he was a little better, and I regret very much that I was not able to meet and talk with this most interesting musician. I had hoped to hear and to report many things of interest from the career of this celebrated musician, but as his sudden death prevents me from having them directly from him, I have to refer to an article by Leon Delacroix, published some years ago, which contains a short biography of Wieniawski and several anecdotes of his life.

Joseph Wieniawski was born May 23, 1837, at Lubin, in Poland. He commenced his musical studies in his native village under the direction of Synek and was admitted to the Paris Conservatory in 1847. Here he won the first prize in piano in 1849, in the class of Marmontel, where he met among other pupils, Bizet and Planté. In 1850 he obtained the first prize in harmony and accompaniment in Bazin's class. He continued his piano study under the direction of Liszt at Weimar in 1853, where many disciples of the master, among them Raff, were to be found. The two brothers, Henri (the great violinist, who died at Moscow in 1880) and Joseph Wieniawski were, by special favor, protégés of Nicholas I, Emperor of Russia, who took charge of their musical education in Paris. During the summer of 1850 they were invited to play for the late Empress of Russia, Alexandra Feodorowna, sister of Emperor William I, at the castle of Lazienki at Warsaw. The following incident survives of this evening: While Mlle. Bartenieff, a lady in waiting, gifted with a beautiful voice, was singing, accompanied at the piano by the Chamberlain Skibicki, a pupil of Field, and with a violin obligato by General Lvoff (the author of the Russian national hymn), a little King Charles spaniel, which was sitting on the Empress' knees, began to bark. When it was young Wieniawski's turn to play, he asked the master of ceremonies, Count Schowvaloff, to have the troublesome little beast taken away. The count, exceedingly embarrassed, was forced to refer it to the Empress, who consented to have the will of the thirteen year old boy executed, after which the precocious and obstinate little musician decided to play.

Wieniawski traveled extensively with his brother, Henri, in Russia, Germany and in Belgium, and also gave concerts alone in Poland, Russia, France, England, Austria, Germany, Belgium, Holland, Roumania, Sweden and Denmark. Between his tours, the Polish virtuoso lived for a while in Paris, where after 1860, among other distinctions, he was frequently invited to assist in judging the examinations at the Conservatory of Music, then under the illustrious direction of Auber. On Monday, March 7, 1864, Wieniawski participated in a grand gala concert at the Tuileries, the home of the Emperor Napoleon III, at which

concert were also heard the celebrated singers Adelina Patti and the tenor Mario and the orchestra of the Italian Theater, directed by Castagnieri. This evening has a historical character, owing to the fact that it was given in honor of the unfortunate Archduke Maximilian of Austria, who was on the point of leaving for Mexico to take the fatal imperial crown there, and his wife, who is still living near Brussels.

While in Paris the pianist became the friend of Rossini, Gounod, Berlioz and Wagner, who had great esteem for Wieniawski. His prodigious memory procured him a sensational introduction in Rossini's salon. The Italian master, whose friends one evening begged him to play, opened a locked drawer to take out a manuscript. It was "Le Cloroforme," for piano by Rossini, so called by him because, as he said, it was "destined to put to sleep those who heard it." This manuscript woke the attention of Wieniawski, who, calling on his exceptional memory, after having heard the piece and carefully read it, played it by heart at the end of several minutes, to the general astonishment of the listeners. Another proof of Wieniawski's



THE BROTHERS JOSEPH AND HENRI WIENIAWSKI.

extraordinary memory was his accompaniments by heart to the concerto of Mendelssohn for Sarasate at Warsaw and for Joachim at Paris in the salon of Madame Viardot, where were to be found Gounod, Léonard and many others.

Berlioz had such regard for the artistic judgment of the celebrated Polish pianist that he invited him among the little group of persons who had the honor of hearing the lecture on the subject of the "Troyens," by Berlioz himself, in his apartments in the Rue de Calais, Paris. There were present the singer, Duprez; the editor, Michel Levy; the editor of music, Heugel, Sr.; the director of the Opera Comique, Emile Perrin; Thalberg and Joseph Wieniawski. This session has been described in a very suggestive manner by Alberic Second in his chronicle of the "Univers illustré" of October 25, 1860. Wieniawski was without doubt the only person in Brussels who possessed the score of the "Troyens" bearing a friendly dedication with the composer's autograph. A little later he saw Berlioz again at Moscow, where the great man came to direct a festival. Wieniawski then lived at Moscow, having been invited by his friend, Nicholas Rubinstein, director of the Conservatory of Moscow, to be professor of the master piano class in that institution, in 1865. But, in spite of the great mutual sympathy of the two artists, a disagreement arose between them, provoked by the despotic directorship of Rubinstein, which forced Wieniawski to leave his post and to open a private course in piano, a course which woke such interest that in the place of the twenty pupils who were in the conservatory, 120 enrolled under him at his home. But his heavy professional cares endangered his health till he was on the point of death for several months, and he was forced to give up his work.

He left Moscow and established himself at Warsaw in 1870, where in 1875 he was appointed director of the Soci-

ety of Music, which he founded in conjunction with Ladislas Wislicki. Soon under his direction was formed an imposing chorus, to which all the various classes of the society belonged. One fact worthy of attention is that the accompanist of these choruses, under the direction of Wieniawski, was the celebrated pianist, Paderewski, who cultivated various instruments at this period, and on one occasion executed the trombone part in the overture of "Athalia," Mendelssohn, at one of the concerts of this society.

On November 4, 1877, Camille Saint-Saëns played his own concerto in G minor at Warsaw under the direction of Wieniawski. Saint-Saëns came straight from Weimar, where the first presentation of "Samson and Dalila" had been given under the direction of Lassen. The year before, Wieniawski went to Paris, and in passing stopped at Weimar, where he played his own concerto with Liszt, of which the Pole had just perfected the transposition of the orchestra accompaniment for a second piano. Franz Servais, the great violoncellist, turned the pages for the illustrious accompanist, Franz Liszt. After the execution of the work Liszt placed himself in the center of the salon and, taking the hand of the composer, congratulated him warmly, describing the piece in a succession of flattering adjectives and ending his speech with the "Et toujours distingué!"

Arrived in Paris, Wieniawski gave a concert with orchestra, on the program of which figured, by the side of his own concerto, the "Fantasie Hongroise" of Liszt for piano and orchestra. Here is a piquant and humorous detail of the concert. After the fantasia, Saint-Saëns asked Wieniawski if he were satisfied with the orchestra accompaniment and especially with the part of the triangle. "I am delighted with it," replied the Polish master. "It gives me much pleasure," answered the French master, "because it is I who played the triangle."

Soon after this concert Wieniawski played a formidable program at a large soiree at the home of his friend O. Comettant, but by chance he had not played any of the Beethoven sonatas; therefore one of his listeners asked the pianist at the end of the soiree not to finish this memorable seance without giving one sonata of the "maîtres des maîtres." "Which one of the sonatas do you wish?" asked Wieniawski. One of the audience begged for the "Sonata Appassionata." The Polish artist, completely "lancé," asked again, "In which key do you wish me to play it?" With great hesitation a voice in the audience timidly suggested that the work be transposed to D sharp minor, which Wieniawski did, producing a veritable sensation, the listeners demanding if they had not been the subjects of a "hallu-



THE LATE JOSEPH WIENIAWSKI.

cination auditif." The next day an article appeared in the *Siecle* signed "O. Comettant" and comparing Wieniawski to Mozart.

LUELLA ANDERSON.

Schroeder-Holding in Newton, Mass.

Alwin Schroeder, the cellist, and Franklin Holding, violinist, are engaged to appear at a concert at the Hunnewell Club in Newton, Mass., Friday, January 24.

Dortmund heard Mahler's eighth symphony not long ago and liked it.

B E R L I N

Jenaer St. 21,
BERLIN, W., December 28, 1912.

One of the most important events of the musical season here is the production of the "Ring of the Nibelungen" at the Royal Opera House with entirely new mise en scene devised by His Excellency Count von Hülsen, general intendant. The technic of the operatic stage is steadily advancing, like the technic of everything else, and in these performances all modern improvements are being applied and often with astonishing results. The first performance of "Rheingold" with the new stage setting occurred last Saturday evening and was an unqualified success. Many of the innovations presented by Count von Hülsen are in

advance of anything that has yet been accomplished in performances of this work. Wonderfully realistic and effective were the three Rhine maidens. Von Hülsen has hit upon a device of having three members of the ballet impersonate the Rhine maidens, while the singers are stationed just below them, but out of sight of the audience. This is a happily conceived idea, for it enables the Rhine daughters to plunge and swim and move about by means of the new technical appliance with a realistic freedom hitherto unheard of. Such movements would be quite impossible if the swimming girls were compelled to do the singing themselves. One disadvantage of the scheme arises from the voices of the singers not always coming from the

direction corresponding with the position of the Rhine maidens, but the effect as a whole was beautiful. A number of other startling innovations are also due to the initiative and inventive genius of Count von Hülsen. When Alberich changes his form in Nibelheim, he ejects from the "Tarnkappe" clouds of steam that render him invisible, and when the steam is dissolved the serpent is there. The effect is for all the world as if the transformation actually had taken place. Very beautiful was the staging of the second scene on the mountain top with Wotan and Fricka. Far down in the valley is seen the silvery Rhine, and Walhalla on the opposite shore is very characteristic. Another innovation of interest is the manner in which the gods cross over the rainbow to Walhalla, which is accomplished by means of cinematograph pictures, making the scene very realistic. These innovations, combined with a number of minor new and successful details, make "Rheingold" scenically a production such as hitherto has been unknown.

Musically the performance was excellent, although not so remarkable as from a scenic standpoint. Baptist Hoffmann was a very good Wotan and Marie Goetze was a commendable Fricka. Knüpfer, as Fasolt, was splendid and a warm word of praise is due Walter Kirchhoff for his admirable impersonation and singing of the difficult role of Loge. He is a versatile and mobile actor and he illustrated the mercurial tendencies of this god with noteworthy success. His voice, a splendid heroic tenor, and also his admirable method enable him to sing the part in the most satisfactory manner. Some of the smaller roles might have been in better hands. Notwithstanding the increased prices, the house was filled to the last seat and the audience by hearty and persistent applause expressed itself as delighted by the performance.

It was over thirty years ago, in May, 1881, that the "Ring" was first produced in Berlin. The late Angelo Neumann, one of the greatest of the early Wagnerian apostles, then director of the Leipzig Opera, came here with a special ensemble that included many noted singers in the cast and presented the "Ring" in its entirety at the old Victoria Theater. This house had been the scene of many a remarkable triumph in bygone days and was considered to have a stage possessing every up to date equipment, but it proved to be unequal to the technical demands of the "Ring" and many curious devices had to be resorted to. For instance, in "Rheingold" the steam for representing the fog damp had to be conveyed by means of special pipes from a neighboring factory. That first performance of the "Ring" was a great event for Berlin. Crown Prince Friedrich and his son Wilhelm, the present Kaiser, and the entire court, as well as all of the musical and literary dignitaries of the city attended. Richard Wagner spent several days in Berlin prior to the first performance, giving his personal attention to all of the rehearsals. After the closing scene in "Götterdämmerung," which brought the cycle to a close on May 9, 1881, a tremendous ovation was tendered Wagner. Deeply moved, the composer mumbled a few words of thanks from the stage, but he was so hoarse from the incessant rehearsing that his voice could scarcely be heard. The following year Neumann returned to Berlin with his special Richard Wagner ensemble, chorus and orchestra, with which he then began a triumphal march through Europe, presenting the "Ring" in all important art centers. Of all the artists who participated in that memorable first performance of the "Ring" in Berlin, there is only one who is still living and singing here—Julius Lieban, the tenor, who later won international fame as Mime, a role in which he was heard more than 200 times. Lieban now is a member of the new Charlottenburg Opera House. But for thirty years he sang at the Royal Opera. The "Ring" was first given at the Royal Opera three years after its introduction by Neumann.

Julia Culp gave her last song recital prior to her departure for America at Beethoven Hall on Tuesday. So great has the demand for Culp tickets become of late that the management resolved to resort to the unusual expedient of increasing the prices and although the advance was forty per cent. there was no diminution in the attendance. The hall and stage being completely sold out, as usual. Julia Culp is the only lieder singer in the world who could do such a thing. Her program this time comprised three groups of lieder by Schubert, Brahms and Beethoven. The famous songstress was in magnificent voice and in admirable form in every way. Her listeners were visibly moved by her beautiful, finished, artistic and soulful renditions of her various numbers. The program contained numerous old favorites, as Schubert's "Ave Maria," Brahms' "Botschaft" and "Feldensamkeit," Beethoven's "Adelaide" and "Robin Adair," all numbers in the presenting of which Culp stands in a class quite by herself, both from the standpoint of vocalism and from the standpoint of interpretation and temperamental delivery. Her accompaniments were played by Erich J. Wolff with all of the mastery that we are long since accustomed to in this

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artist. It is a curious fact that two such great favorites as Julia Culp and Elena Gerhardt will shortly be heard at the same time in the United States and that they will be accompanied by Coenraad V. Bos and Erich J. Wolff, the two men whose names are synonymous with all that is best and highest in the way of piano accompaniments in Germany.

At her final recital Elena Gerhardt appeared in the large hall of the Philharmonie. This auditorium is so big that it is hardly adapted to this form of musical entertainment, but Madame Gerhardt's voice is so voluminous and penetrating that it was nevertheless heard to good advantage in all parts of the hall. To be sure, some of the more intimate effects are lost in works, for instance, like Schumann's "Mondnacht." Accompanied by Arthur Nikisch in his inimitable manner, Elena Gerhardt, who was in excellent voice, sang lieder by Schumann, Wolf and others most effectively. She was acclaimed by the large audience in no uncertain manner.

That remarkable fifteen year old composer, Erich Korngold, of Vienna, has been taken up by nearly all of the great orchestra leaders of Europe. Nikisch presented at the fifth Philharmonic concert the boy's "Schauspiel" overture, op. 4, this being its first Berlin rendition. This boy has already mastered the technic of composition to an astonishing degree. This was manifest from his piano sonata, which was played here last season by Schnabel, and in his trio, which was presented by Rosé, of Vienna, with the youthful composer at the piano. In this new overture Korngold reveals an absolute mastery over the orchestra. He revels in brilliant colors, resembling often in this respect Richard Strauss, whom he seems to have chosen as his ideal; at least, his compositions suggest Strauss in many respects. A strange feature about Korngold's work is the utter lack of all naive, childish attributes, and this fact ought to be bemoaned rather than applauded, for if the boy writes in the complicated style of Strauss today, what will he do fifteen years hence? In the way of inspiration, of melodic invention, the overture presents no remarkable aspects and it looks as if the boy were really lacking in this so important respect. He is a most extraordinary product of our modern times, but it is a great question, after all, how much of a real gain to musical art he will be. Perhaps, with his maturity, a reaction will set in. His music is now so complicated it sounds unnatural. The other offerings of this concert were Beethoven's "Coriolan" overture and G major concerto, which was beautifully played by Conrad Ansoerge, and the Bruckner E flat symphony.

An event of interest was the visit of the Thomas Beecham Orchestra, of London, which gave a concert in the hall of the Royal High School. It cannot be claimed that Berlin is yearning to make the acquaintance of foreign orchestras, since we have with our local symphony orchestras, the Philharmonic, the Royal and the Blüthner with their permanent conductors, a goodly supply of symphonic music of the highest order. Very fine orchestras are also heard nightly at the three Operas. Since our permanent symphonic conductors here include Nikisch, Strauss, Hausegger and since we are continually visited by other leaders of eminence, it must indeed be a superior wielder of the baton to make any impression in Berlin. The Beecham Orchestra, with its seventy-five members, proved to be an excellent band of musicians and their conductor, Thomas Beecham, revealed himself a leader possessing many remarkable attributes. The visiting organization did not surprise Berlin, but it made a good impression. The program included among other things Berlioz's "Roman Carnival" overture, Frederick Delius' "Brigade Fair" and Mozart's D major symphony. Beecham is a graceful and elegant conductor, albeit not very profound. A second concert is to be given, when an interesting program will be heard.

Theodore Spiering's third symphony concert with the Blüthner Orchestra was of interest, not only because of Spiering's superior interpretation of well worn works like Liszt's "Tasso" and Beethoven's C minor symphony, but also because of two novelties. The first, a suite in C major by Alfredo Casella, proved to be rather empty music, but the second, a rhapsody entitled "A Culprit Faw," by Henry Hadley, the well known American composer and conductor of the San Francisco Symphony Orchestra, was of far greater interest. Because of the Culp recital on the same evening I arrived only in time for the Beethoven symphony and did not hear the novelties personally, but I am informed that the Hadley work is a composition of unusual merit, containing many interesting orchestral features, not the least of which is brilliant instrumentation. Spiering gave one of the finest performances of the Beethoven C minor symphony that has been heard in Berlin in recent years. It was a performance laid out on grand lines and yet every detail was attended to with loving care. Spiering's reputation as a conductor of the first rank now is thoroughly established here. Each new appearance of

his at the head of this orchestra has added to his reputation.

A big new symphonic novelty by E. N. von Reznicek was presented at the third novelty concert given by the Concert Direction Gutmann with the Philharmonic Orchestra under the baton of Oskar Fried. The Reznicek novelty is entitled "Schlemihl" and depicts in four movements that flow one into the other without a pause the strivings and failure of an ambitious modern man. But the music as a whole does not give a pessimistic impression. It is an interesting and original composition abound-



JULIA CULP.

ing in every known modern instrumental effect and often going to extreme limits in the way of cacophony. But the slow movement is beautiful thematically and soothing harmonically. In the finale there is a tremendous climax. Reznicek is not only a man of ideas, but he is a master of instrumentation. The novelty, which was directed by the composer himself, scored in spite of slight opposition a big success. The other orchestral number on the program was Liszt's "Faust" symphony, with the assistance of the Charlottenburg Teachers' Chorus and Felix Senius, tenor.

The seventh Beethoven evening of the Flesch-Schnabel-Gerardy Trio again drew out an audience that taxed the seating capacity of Beethoven Hall. Within a period of nine weeks these three artists have played seven Beethoven programs containing all of the master's trios, all of his sonatas for violin and cello and for cello and piano. And the attendance has from the first been such that the hall has practically been sold out at each concert, thus testify-



THE FLESCH-SCHNABEL-GERARDY TRIO.
Which gave seven Beethoven evenings in Berlin in nine weeks, playing to crowded houses.

ing to the extraordinary popularity of this organization. The last program consisted of the trios in G major, op. 1, No. 2, and in D major, op. 70, No. 1, the D major sonata for piano and cello and the F major for piano and violin. The success of this undertaking has been so great that the artist will probably give a similar series of concerts each season from now on.

An interesting lecture on the modern lied was delivered by Dr. Leopold Schmidt at Bechstein Hall Sunday evening.

Schmidt, who is the principal critic of the Tageblatt, is a musician of profound knowledge and great versatility. During his interesting discourse the lecturer pointed out how prior to Liszt the musical idea was considered the essential thing, whereas since Liszt and Wagner the lied has developed more and more, and based on Wagner and Liszt principles, the music itself has been made subservient to the poem, the vocal part, in particular, whereas the accompaniment has been developed by some of the modern writers to a degree of virtuosity. To illustrate his talk Schmidt had numerous lieder by Liszt, Ritter and Wolf sung and then by the moderns, Strauss, Pfitzner, Mahler, Reger, Sibelius, Moussorgsky, Debussy, and finally of the hyper-moderns, who have their own peculiar individual idiom, as Schoenberg, Korngold, Ansoerge, Streicher. Strange to say, Brahms, who plays such an important part in modern lieder recitals, was not represented on Schmidt's program. The lieder were sung by Teresa Behr-Schnabel, with Arthur Schnabel at the piano.

Granville Smith, the organist of the English Church of Berlin, gave an organ recital in the large hall of the Royal High School, which contains an excellent organ. His program was unconventional and interesting, consisting of a concert overture by Collins, Mendelssohn's F minor sonata, Bach's D major prelude and fugue and several pieces by the concert giver and by American composers. I am informed that Mr. Smith revealed himself an excellent performer on his instrument and a good musician. His playing was characterized by clean cut finger work and excellent pedal technic and a thorough practical knowledge of registration.

A good impression was made by Käthe Cordell, a local lieder singer of repute. Her voice is voluminous and sympathetic in quality and she sings with musical intelligence and artistic feeling. Lieder recitals by Hans Kleinholz, Anna Binger, Maria Hildebrandt, Franz Steiner and Else Schmidt-Held were all of no special interest. Julius Thornberg, the concert master of the Philharmonic Orchestra, gave a recital at Bechstein Hall at which he again demonstrated that he is a virtuoso of the first order.

A new string quartet by Dr. Paul Ertel was introduced by Marix Loevensohn and assistants at the hall of the Royal High School on Thursday, when novelties by Stepan and Chausson were also heard. Ertel, whose orchestral compositions are justly celebrated, he being noted particularly as a brilliant instrumentator, reveals in this new quartet a good deal of originality in the independent treatment of the themes and of the instruments. The themes are not his own, but are old Jewish tunes, which he presents first in their original naive simplicity and later interweaves in a complex and highly ingenious manner. The novelty is by no means easy and the Loevensohn Quartet deserves credit for the manner in which they presented it.

Max Reger's new "Romantic" suite, op. 125, will have its first Berlin rendition under the composer's direction on December 28. This will be at a concert given with the Blüthner Orchestra under the leadership of Ferruccio Busoni. A scene from Busoni's opera "Brautwahl" will also be given in concert form. Of special interest will be Busoni's performance of the Brahms D minor concerto, with Reger as conductor.

Taglioni's ballet pantomime "Korkyra," in a new elaboration by Schlar, will be produced here at the Royal Opera on the Emperor's birthday.

Three interesting improvisations on the themes of the "Flying Dutchman" and "Tannhäuser," by Edward Schütt, have just been published here by Fürstner.

ARTHUR M. ARELL.

Lhevinne's New York Recital.

Josef Lhevinne, the Russian pianist, will present the following program at his New York recital in Aeolian Hall, Monday afternoon, January 13:

Fantasia and fugue, G minor.....	Bach-Liszt
Sonata, on B.....	Beethoven
On Wings of Song.....	Mendelssohn-Liszt
El Contrahandista.....	Schumann-Tausig
Variations on Themes of Paganini (two series).....	Brahms
Impromptu, G flat.....	Chopin
Nocturne, op. 9, No. 3.....	Chopin
Fantasia, F minor.....	Chopin
Gavotte, D major.....	Glazounow
Islamey (Oriental Fantasia).....	Balakireff

Irene Armstrong Sings in Washington.

Irene Armstrong, the lyric soprano, sang at a musicale, December 31, at the home of Mrs. William E. Eustis, in Washington, and on January 4, at the residence of Colonel Thompson, in the same city. Miss Armstrong is now touring the South. Last autumn she toured the West with the Myron Whitney Concert Company. She is having fine success.

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43 Boulevard Beauséjour,
PARIS, December 24, 1912.

In reviewing the operatic output of the year—and opera is important in the musical life and thought of Paris—two operas stand out in particular prominence: "Berenice" by Alberic Magnard and "La Danseuse de Pompei" by Jean Nougues. The former opera very soon disappeared from the boards, not being at all to the taste of the Parisian public. In saying this I do not in the least wish to set the Parisian public apart in a category by themselves, nor do I wish to insinuate that this public is lacking in taste. "Berenice" was musically most remarkable, but, taken as a whole, as an opera must be taken, it was a work with many weaknesses. The libretto had no more action than has "Tristan and Isolde" and lacked this work's perfection of construction and balance; and it takes such music as Wagner alone could write to render such a work possible; also, it must be added that it is doubtful if even "Tristan" would be often played were it not for the great name attached to it, for few enough of us really love music so intensely that these long love passages do not bore us, at least this is the opinion of the general non-professional public.

Yet "Berenice" is a very remarkable opera. There are passages in it that have never been excelled for pure beauty and excellence of construction. That the composer insists upon writing his own libretti is to be regretted, for this music, fitted to a really good libretto, would surely win a lasting success.

"La Danseuse de Pompei" is an example of what can be done with a slender story and a musician of no very marked talent when all of the authors are agreed to work in unison for success and are willing to do their best without prejudice. And yet the "staginess" of this libretto has been grossly exaggerated and the poverty of the music no less so. The libretto is a good opera libretto, a good stage work, but not, therefore, as some of the critics seem to have tried to give the impression, an inartistic work. And as for the music it is never bad, never dry, never lacking in musical ideas. Its construction is excellent and many of the motives are not only beautiful but serviceable and effectively developed. The critics have done their best to injure Nougues in this matter. Certain of them can see no beauty or merit in any music except that of composers who are recognized distinctively as symphonic composers rather than as mere opera composers. I wonder how much of this prejudice is due to Massenet's success? Many serious critics and musicians look upon his work of a lifetime as having been nothing but injurious to French art. They accuse him quite honestly and without jealousy of having been willing to prostitute his art for the sake of success, of invariably writing down to the public rather than of trying to draw the public up to him. And they seem, many of them, to think that Nougues is his worthy, or unworthy, successor. I believe the same, but I believe also that Nougues will ultimately prove to be a better composer than Massenet. It is possible that he will never write a single melody equal to those which Massenet wrote with so much ease. But these Massenet melodies are, after all, not so remarkable, and Nougues is infinitely superior to the older composer in three important factors of modern opera: the development of motives, instrumentation, and massive ensemble effects. As to his motives, they are at least of such caliber that you can hear them over and over again without becoming weary of them.

The crux of the whole question lies in the indisputable fact that opera is not, necessarily, a classic art. We cannot imagine a symphony that is lastingly successful being merely "pleasing," but this is not true of opera. Critics, like some of the French critics, who despise "Madame Butterfly" and are unable to conceive how it could have won any success, are either propagandists of high art in opera or unable to understand the public taste. Those critics

who are musicians gradually cease to find their ears tickled by the sort of tunes that strike the public taste. But compare even the worst of this modern stuff with the output of the "great" opera composers of a few years and we find that the new is certainly a very much higher sort of music. We can hardly imagine the sort of vapid and rollicking tunes which were the delight of our fathers and grandfathers being introduced into a serious stage work by any living composer. Even operas of the popular kind, like "Cavalleria Rusticana," are musically better than those older works. And as for the modern French output, it is mostly worthless, generally dry and tiresome, but the music is, at least, symphonic. If a popular tune is introduced it is harmonized in such a modern way as to appear almost classic—(and generally spoils the tune)!

In cases like "La Sorcière," the new opera by Erlanger which was tried last week at the Opera Comique, it really seems as if the composer willfully forced himself away from the trend of his natural, normal inspiration. There are passages in this work which are frankly Wagnerian (or German) and are not at all bad. But they are invariably short, these passages. Hardly has the composer begun them when he says to himself, apparently: "No! I am not German. In spite of my name I am French." And, to prove it, he sticks in some absurdly out of place harmony or modulation, breaking the flow of ideas and destroying the good effect which, for a moment, seemed possible. And he is not alone in this. The most French of the French composers all do the same thing. They seem to fear to be commonplace. They seem to have for their one principle that nothing natural shall by any chance enter into their music. And a queer mess they do make of it!

Speaking of Erlanger, the "Noël," which is, I understand, soon to be heard in Chicago with Jean de Reszke's brilliant pupil, Madame Salzmann-Stevens, in the leading role, is not by this Erlanger, but by the Baron d'Erlanger of London (or Frankfurt). Both of these Erlangers were born in Paris, I believe, but just what the relationship is I do not know. I do know, however, that over here each one gets credit for the other's work and there is constant confusion.

"L'Enfance du Christ," the sacred trilogy by Berlioz, was given on Sunday at the Conservatoire concert and also at the Concert Colonne. At the Conservatoire it was preceded by the "Tannhäuser" overture, which surely is a strange combination!

At a concert of the "Edition Mutuelle" on Monday last a number of comparatively new works were given, introducing to the public names of composers who are practically unknown: Lioncourt, Bagge, Jumel, Orban, Bretagne. It is incredible how much new music is being constantly composed and what a quantity of it is published. I will not say it is bad, but it certainly, most of it, shows little real inspiration.

At this same concert the sonata of which I have already made mention for violin and piano by Achille Philip was given a splendid rendition by M. and Madame Marcel

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Chailley, whose ensemble work could hardly be surpassed. This sonata is not a remarkable work, but is far better than most of the new compositions we are asked to listen to. The motives possess real strength and it is excellently constructed for both instruments. Unfortunately the work is lacking in originality, or, rather, individuality, which is an important factor in any work of art.

I received the following note from the "Memorial des Deux Sevres" (Niort) too late to be included in last week's notice of the Chailley concert. Among other things I translate the following excerpts of this excellent criticism: "We again owe to the Philharmonic Society the pleasure of hearing on Tuesday evening a group of marvelous artists execute a selection of classic and modern works and making light of the many difficulties which these works present. First of all the Beethoven quartet, No. 2, one of the most beautiful of the great classic master, in which Mr. Chailley and his partners showed themselves masters of virtuosity, ensemble and style; the adagio showed a tone quality altogether exceptional, the scherzo a perfect lightness of bow in its smallest details, and the allegro molto remarkable force, vigor and passion. Three 'Novelettes' by the Russian composer Glazounow executed by the Chailley Quartet ended the first part. These little known pieces are very original and were particularly enjoyed, bringing into relief the unquestionable value of M. Griset, violoncellist, who, we are told, is a Parisian amateur, and the fine talent of Jurgensen, viola, and Giraud, second violin. The Grieg quartet in G minor, a work extremely difficult of interpretation, was executed in an irreproachable manner and terminated this magnificent concert. M. Giraud, second violin, whose part was several times brought into prominence, showed himself to be a consummate virtuoso and altogether worthy of his talented partners. Special felicitations should be addressed to M. Chailley, who has long been known to us by reputation. This consummate artist possesses the faculty of communicating to his companions his enthusiasm, and the marvelous ensemble playing which constitutes the chief value of this quartet is due principally to his sureness."

Mayhew in Recitals.

Charles Edward Mayhew's recitals have brought him well deserved publicity. He is a singer with a rich and resonant voice and he has brains, too, which account for his intelligent interpretations.

After singing December 3 before the MacDowell Club of New York, in Carl Whitmer's recital of original works and in Philadelphia, December 5, in a similar concert, he appeared the same week, December 6, in a fine program of the songs of England, ancient and modern, in his home



CHARLES E. MAYHEW.

city, Pittsburgh. The program of this unusually interesting evening appeared in THE MUSICAL COURIER in a recent issue and excited considerable comment for its comprehensiveness of styles.

The audience was large and gave emphatic approval. From the traditional "Come, Let's Be Merry," "My Lytell Pretty One," through the Purcell and Sullivan works to the Holbrooke, Cyril Scott, Stanford, Bantock and Elgar "A Song of Flight," there was a continuous expression of enthusiasm. It was one of the most interested audiences the writer has ever seen. They had good reason, for Mr. Mayhew was in splendid voice and entered into the diverse moods with a warmth which was magnetic, singing with

that charming, straightforward simplicity which characterizes all of his work. His enunciation is splendid; indeed, it is distinctly notable.

The lecture in connection with the recital was given by Mr. Whitmer, who is an exceptionally gifted speaker with rare charm of manner. Mr. Whitmer also played the accompaniments—and there are few who can equal him in this.

Surprise Party to Theodore Van York.

An interesting and delightful affair occurred Saturday evening, December 28, at the new studios of Theodore van York, the well known tenor and vocal teacher, 21 West Thirty-eighth street, New York City.

Mr. and Mrs. van York were entertained at dinner on that evening by Mr. and Mrs. Aaron Clafin, and after



THEODORE VAN YORK.

motoring down to Madison Square to see the municipal Christmas tree, it was suggested that a stop be made at the studios. Upon entering the reception room Mr. van York was greeted by some forty of his students and their friends, who had planned to surprise him, and, needless to say, the surprise was complete, and especially so later in the evening, when a magnificent mahogany desk and chair were presented to him in token of their esteem.

A splendid musical program which reflected great credit on both teacher and pupils was rendered by Mrs. Aaron Clafin, formerly Mabel Weeks, prima donna of the all star "Pinafore" Company; Mildred Elaine, prima donna, "Count of Luxembourg"; Alice Brady, soprano, playing in "Little Women"; Mrs. Theodore van York, soprano; Harriet Parker, soprano of Holy Trinity, Easton, Pa.; Henrietta Farrell, solo alto, Holy Trinity, New York City; Loraine Osborne, contralto, First Church of Christ, Scientist, Orange, N. J.; Ray Steele, tenor soloist of All Souls' Church; John Young, tenor soloist of Second Collegiate Church, whose phonograph records are in large demand; A. H. Chamberlain, baritone of Methodist Church, Mount Vernon. Genevieve Moroney, Mrs. Theodore van York and Frank Howard Warner accompanied the singers, and Mr. and Mrs. van York added solos and duets with pupils.

A genuine Christmas spirit pervaded the occasion and all voted it a merry time.

The studios are splendidly adapted to musical affairs, the main teaching rooms being 35 feet long, with accommodations for over 100 guests. Many interesting programs are in preparation for the balance of the season.

Among those who participated in the surprise were: Mr. and Mrs. E. L. Sheldon, Mrs. Sheldon H. Bassett, Naomi Bassett, Mr. and Mrs. Frank Chipman, Laurada Chipman, Mrs. W. V. Parker, Mrs. A. H. Chamberlain, Mrs. J. M. Higgenson, Aaron Clafin, Mrs. John Young, Mrs. Turell, Mrs. F. H. Warner, Mary Clark, Lillian Willard, William Reid, Edna Mason, Jesse Pickard, Helen Merriam, Mr. and Mrs. Kintzing, Mr. and Miss Wilson, Eva Parrott, Frederick Cullman, the Misses Gibson, L. R. Milne, Lyman Tobin, Joseph Dunbaugh, Helen Dunbaugh, Mrs. A. R. Pierson, Alice Libby, Jeannette Balzer, Maud Brooks, Frances Myers, William L. Wright, Monda Wuest, Nina B. Hayes, May Lounsbury, Mrs. Frank Clark, Ward C. Lewis, Carolyn Bassett, W. J. Sturzenegger and Mr. Mason.

Erich J. Wolff as a Composer.

The following appreciation of Erich J. Wolff, the celebrated accompanist and song writer, appeared in the London Daily Telegraph, November 20, 1911:

"Nothing could exceed the fragrant delicacy of Erich Wolff's 'Knaben und Veilchen' or 'Fäden.' It is again a pleasure to note

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that the elect among the singers are paying serious attention to the lieder of Erich Wolff, a musician well known here as an accompanist. Mr. Wolff has so pronounced a talent for the composition of the lieder that it will surprise no one who has a knowledge of his numerous and very beautiful songs to hear him one day assume his place among the du majores of German song composers, classified with Hugo Wolff, Strauss and others. His melodies are appropriate and genuinely lovely in their lines and his piano writing is, if difficult, of rare skill, polish and finish. (Advertisement.)

Mary Cheney's Artistic Singing.

The first requisite of good singing is a pleasing quality of voice, without which the most finished art counts but little. When opinion is unanimous upon any one point, it leaves no room for argument. An examination of the press comments upon Mary Cheney's voice reveals this fact most prominently. "Mrs. Cheney's voice is distinguished for sweetness and purity of tone." (London Observer.) "Her voice is particularly pleasant to listen to." (Lancashire Chronicle.) "Mrs. Cheney is rarely gifted with a voice of exquisite purity." (Freeport Daily Journal.) "Mrs. Cheney possesses a voice of pleasing quality . . . smooth and beautiful tones." (Newark News.) "Mrs. Cheney's voice is a high soprano of intense sweetness, purity, richness and fullness of tone." (Richmond Times-Dispatch.) "Mrs. Cheney is a highly skilled vocalist." (Schenectady Gazette.) "Her head tones are exquisite in quality." (Staunton Dispatch and News.) "Mrs. Cheney has a pleasing voice." (Passaic Daily News.) "Her singing left nothing to be desired." (Louisville Times.) "Mrs. Cheney possesses a particularly clear, sweet voice." (De Land News), etc.

Given a pleasing voice, intelligence, clear enunciation, sympathetic understanding, linguistic proficiency and a highly polished art, it is not strange that Mrs. Cheney captivates her hearers and creates a delightful impression wherever she sings. Being of Welsh parentage, naturally she has been deeply interested in the songs of her ancestors, to the end that she entered into the study of Welsh music with a relish, first solely for her own pleasure and edification, but later as a necessity, and her labors resulted



Photo by Aimé Dupont, New York.
MARY CHENEY.

so successfully that she was prevailed upon to include this charming branch of her art in her concert repertory; indeed, so proficient has she become in this phase of musical literature that she has been winning distinction through recitals of Welsh songs and "Songs of Three Centuries" in addition to miscellaneous programs, oratorio and festival work.

Mrs. Cheney's personal charm, gracious manner, modest and dignified demeanor and enthusiasm have made her contributions to the world of music thoroughly fascinating, educationally valuable and completely satisfactory, which, by the way, are the characteristics of the true artist.

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With the return of Clara Butt and the first appearance in America of Julia Culp, the American public that interests itself in singers will be called upon to read an endless array of conflicting opinions. Madame Butt, who has not visited this country in fourteen years, was scheduled to sing last night (Tuesday) at the Volpe Symphony concert in Carnegie Hall, New York. Madame Butt possesses a rich deep contralto, a voice peculiarly English in timbre. Her numbers last evening were: "In Questa Tomba," by Beethoven; "Divinites du Styx," from "Alceste" (Gluck), and Elgar's "Sea Pictures." A review of the concert will be published in THE MUSICAL COURIER next week. Madame Butt and her husband, Kennerley Rumford, baritone, are to give a joint recital in Carnegie Hall, New York, Tuesday afternoon, January 14.

Julia Culp, the Dutch lieder singer, who arrived in New York Tuesday on the Carmania, is not a contralto, but a



ELENA GERHARDT.

mezzo soprano. Madame Culp is to make her American debut Friday afternoon, January 10, at Carnegie Hall, New York, assisted at the piano by Coenraad V. Bos, the Dutch pianist. Her program, previously published in THE MUSICAL COURIER, will consist of three groups of songs by Schubert, Schumann and Brahms. The Schubert songs on her list are "The Abendroth," "Rastlose Liebe," "Du bist die Ruh," "Die Post," "Serenade" and "Ave Maria." The Schumann songs are "Du bist wie eine Blume," "Intermezzo," "Waldeggespräch," "Mondnacht" and "Frühlingsnacht." The Brahms group includes "Immer leise wird mein Schlummer," "Von ewiger Liebe," "Ständchen," "Der Schmied," "Feldensamkeit" and "Botschaft." Madame Culp has won some of her greatest successes in England and Scotland, and in Berlin the critics have hailed her as "the princess of lieder singers." Besides her recitals, she is to sing with the leading orchestras, the Boston Symphony and New York Symphony, in the East.

Another song recital this week that is attracting notice is the one which Léon Rains, the American basso, is to give at Aeolian Hall, Saturday evening, January 11, assisted at the piano by Roland Bocquet, the English composer-pianist. Rains' first group is divided between Schubert and Brahms—"Der Wanderer" and "Der Doppelgänger" by Schubert and "Auf dem Kirchhof" and "Verrat" by Brahms. Four Hugo Wolf lieder make up the second group—"Gesellenlied," "Der Tambour," "Der Genesene an die Hoffnung" and "Der Feurreiter." Rains sings two songs by Hans Sommer, of Brunswick, Germany, and two by Bocquet, his accompanist—"Die Bernsteinhexe" and "Nachts" by Sommer, and "Ellen" and "Herdglück" by Bocquet. Four songs by Richard Strauss form the closing group, as follows: "Zueignung," "Winternacht," "Mit deinen Blauen Augen" and "Lied des Steinklopfers." This

singer has a leave of absence from the Dresden Royal Opera for his tour of forty concerts in America.

An old friend of Léon Rains related to the writer last week a rather amusing experience which the basso had in the days when he was a member of the Gounod Male Quartet of New York. This was long before he went abroad to take his place with the foremost opera and lieder singers in Europe. The Gounod Quartet and Helene Maigille, soprano, were engaged for a concert out in some small town in New Jersey. The train which was to bring the singers back to New York was delayed owing to an accident on the road. The singers waited wearily at the little railroad station, and, as some of them began to show signs of impatience, Rains picked up two sticks of wood near the ancient station stove, jumped upon a bench and started to sing the Mephistopheles serenade from "Faust," acting the part with all the grotesque drollery of a real d—l. This created such a sensation and delighted the people about the place so much that they forgot all about the train; they clamored for more, and Madame Maigille then obliged them by singing the "Jewel Song" from the popular Gounod opera. The second tenor of the Gounod Quartet was Robert Anderson Carter, a brother of Madame Maigille, who is now the vice president of the New York Consolidated Gas-light Company. Madame Maigille, by the way, is now established at her new studio in Aeolian Hall, New York.

Oscar Saenger and Mrs. Saenger gave a musicale-reception, Sunday afternoon of last week, in honor of Louise Barnolt-Coate, the mezzo soprano, and her husband, L. G. Coate. Madame Barnolt-Coate sang and others who contributed to a delightful program were: Estelle Liebling-Mosler, soprano; Lila Robeson, contralto, of the Metropolitan Opera Company; Paul Althouse, tenor, of the Metropolitan Opera Company; Austin Hughes, tenor, of the Metropolitan Opera Company; Albert Wiederhold, bass-baritone; Jacques Renard, cellist, and the Bernard Sinsheimer Trio. Mrs. Arthur Spero, Phebe Crosby and Virginia Sassard presided at the refreshment tables. Among the guests were Mrs. King Clark, Daniel Frohman, Emma Frohman, Henry Mosler, Arthur R. Mosler, Léon Rains, Ludwig Hess, Dr. William C. Carl, Louis Blumenberg, Alexander Lambert, Basil Ruysdael, Emma Loeffler, Rubin Goldmark, Dr. and Mrs. Frederick Gillette, Dr. and Mrs. Franklin Fiske, Carolyn Ortman, Dr. A. J. Kenefick, Viola Ellis, Mr. and Mrs. William van Iderstine, Mr. and Mrs. Lewis Kriedler, Adele Krüger, M. H. Hanson, Ernest Krüger, Arthur Spero, Mr. and Mrs. Ernst Urchs, Mr. and Mrs. George Stockham, Mr. and Mrs. Albert Weber, Mr. and Mrs. Clarence Davies, Emily Baetz, Arthur L. Judson, Emily Miller, Clara Turnbull, Mrs. Bernard Sinsheimer, Willis Alling, Mr. and Mrs. Everett Thorpe, and Mr. and Mrs. J. L. Burley.

Lydia Garrigue Ferguson, a talented young coloratura soprano, was heard in joint recital with Victoria Boskko, the Russian pianist, at the Curran studio, in New York, Sunday of last week. Miss Ferguson revealed admirable schooling in songs by Rameau, Munroe, Handel and Purcell, and in the "Shadow Song" from "Dinorah." Previously this season Miss Ferguson assisted at two concerts in the Waldorf-Astoria and several private musicales.

Mabel Beddoe, the Canadian contralto, is one of the artist-pupils of George Sweet, who is fast heading toward the place when she will be hailed as a concert star. Miss Beddoe has a beautiful voice and it has been beautifully trained. During December she sang at two important functions in New York, one of which was the reception at the Waldorf-Astoria in honor of President-elect Wilson, and the other was the musicale of the Harlem Philharmonic Society, which took place at the same hotel. Miss Beddoe is under the management of Loudon Charlton and is booked for other concerts throughout the season. Young singers usually have to struggle in order to be heard, but once let the public know that their voices are beautiful and their talents genuine, and many doors are thrown open to them.

An old time friend of Madame Nordica, whom the singer entertained at luncheon during holiday week, asked the American prima donna: "What do you do with your old clothes?" "Old clothes?" echoed Nordica. "They take them away from me long before they get old." When Madame Nordica sang at the last Maine festival, eleven of her kinspeople who live up in that State attended the concerts as the guests of their famous and gifted relative.

Corinne Rider-Kelsey and Claude Cunningham opened a tour on the Pacific Coast, about which readers of THE

MUSICAL COURIER will be informed from time to time. The American soprano and baritone are presenting some very wonderful programs on this trip.

Ottile Metzger, contralto, of the Hamburg Opera, is to cross the ocean this month to sing at two concerts with the New York Philharmonic Society at Carnegie Hall. The dates of the concerts are Thursday evening and Friday afternoon, January 23 and 24. Miss Metzger, the report goes, will sail back to Germany a few days after the concerts in order to resume her place at the Opera in the North German city.

At his recital in Aeolian Hall, New York, yesterday (Tuesday) afternoon, Edmond Clément, the French tenor, presented an all French program, the songs and arias being by Saint-Saëns, Bruneau, Widor, Faure, Hue, Chausson, Massenet, Hahn, Debussy, Bizet, Erlanger, Godard, Charpentier and Weckerlin. Maurice Lafarge, of Paris, played the piano accompaniments. The recital will be reviewed next week.

Elena Gerhardt, who was last heard in America with the London Symphony Orchestra, is touring this week with the Boston Symphony Orchestra. Miss Gerhardt will give her first New York recital at Aeolian Hall, Tuesday afternoon, January 28, assisted at the piano by Erich Wolff.

Mildred Potter, the American contralto, has been engaged by the New York Oratorio Society for the spring concert, to take place at Carnegie Hall, Friday evening, March 28. Otto Traubmann's German Mass will be performed for the first time in America at this concert. The other singers of the night are Inez Barbour, soprano; John Young, tenor, and Putnam Griswold, basso, of the Metropolitan Opera Company.

At her recital in Carnegie Hall, Thursday afternoon of last week, Madame Sembrich wore a gown of coral chiffon over shell pink charmeuse; the overdress was trimmed with Oriental passementerie in subdued tints; the hair of the prima donna was adorned with a bandeau of silver and black, and a black feather, and there was a touch of black at the corsage.

EMMA L. TRAPPER.

MacDowell Chorus Concert Tonight.

Tonight (Wednesday) the MacDowell Chorus, of the Schola Cantorum, of New York, will give the first of two subscription concerts at Carnegie Hall. Anna Case and Herbert Witherspoon, of the Metropolitan Opera Company, are to be the soloists. Kurt Schindler, the musical director of the society, has completed the orchestration of the work entitled "The Development of Opera," and this will be illustrated, as the following program shows:

The Gossip of the Women Bleaching at the Brook, 1567, Alessandro Striggio (Court musician to Cosmo de' Medici.)
Amfiparnasso. The Comedy of Arts in Music (performed at the Court of the Este), 1594Orazio Vecchi
The Love Scene of Isabella and Lucio,Orazio Vecchi
The Scene in the Ghetto.
Three scenes from Foolish Old Age (La Pazzia Senile), 1598, Adriano Banchieri
Pantalone's Serenade.
Pantalone's Wrath.
Dance of Peasant Girls.
Lament from Ariana, 1608 (soprano solo).....Claudio Monteverde
The Page and the Damsel (duet for two sopranos) from the Coronation of Poppea. Venice, 1642Claude Monteverde
Two scenes from Dryden's opera King Arthur, 1691...Henry Purcell
Spirit and Goblin Scene (soprano and baritone soli).
Pastoral Chords, Praise of England (soprano) Hornpipe and Jolly Harvester Song.
Turkish ceremonyJean-Bapt. Lully
Humorous divertissement for baritone solo and chorus from Le Bourgeois Gentilhomme, a comédie-ballet by Molière, 1670. (Louis XIV. danced in the ballet.)
Musette, Praise of Diana, Song of the Nightingale, Gavottes from the opera, Hippolyte and Aricie, 1733Jean-Philippe Rameau (With soprano solo.)
The Four Topers (Quatour des Buveurs). For tenors alone, from Tom Jones, 1765André D. Philidor
Coloratura air with chorus, from Erneline, 1767 (soprano solo), André D. Philidor
Temple scene from Alceste, Vienna, 1767 (baritone solo and chorus), Chr. Willibald Von Gluck
Divertissement and choruses from The Village Soothsayer (Le Devin du Village), 1752. Soprano and baritone solo. (Marie Antoinette once performed the part of Colette), Jean-Jacques Rousseau

The Barrere Ensemble and a string orchestra will assist the singers.

Putnam Griswold's New York Recital.

Although Putnam Griswold has been in America for several seasons, his work has been confined chiefly to his appearances at the Metropolitan Opera House. Loudon Charlton now announces a song recital by the basso in Aeolian Hall, New York, Monday afternoon, January 27.

"I see an inventor has designed a clothes brush that will play a tune when being used."

"Which means, of course, that we'll have to pay grand opera tips to Pullman porters."—Denver Republican.

Heinrich Hensel and Siegfried Wagner.

The accompanying snapshot, taken at Bayreuth last summer, depicts Siegfried Wagner showing Heinrich Hensel

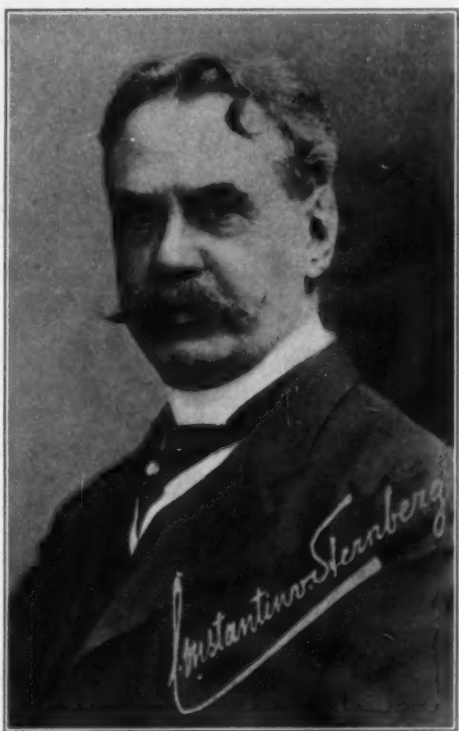


a pose for Loge in "Rheingold." The gentleman in the center of the group is Hensel.

An Inspiring Studio.

If material surrounding can have the effect of inspiring a student with the dignity of his chosen art and with enthusiasm for serious work, the studio of Constantin von Sternberg in Philadelphia may well be called infallible in this respect. It is not often that the wall decorations of a studio reflect the personal character and the high artistic standing of the occupant as clearly as in the case of Von Sternberg, whose entire musical life can be traced by the pictures on the walls and still plainer by the dedications written upon them. To one interested in biographical details of great musicians it is worth a trip to the "City of Brotherly Love" to visit Mr. von Sternberg's studio. When years ago his studio was damaged by fire it was his "old masters," Frederick Wieck (Clara Schumann's father), Moscheles and Th. Kullak, that suffered most, for these three unreplaceable portraits were scorched into unrecognizability. But luckily the damage ended there and left the other array unscathed. To quote all the dedications would be impossible here; suffice it to say that the expressions are unanimously affectionate and move within the region of friendship, esteem and earnest admiration.

There is a large portrait of Liszt, signed and accompanied by a personal letter; a signed likeness of Richard Wagner, to which, by permission of the family, a leaf from his grave is added. A large, etched portrait of Tchaikowsky



CONSTANTIN VON STERNBERG.

is graced with dedications both in Russian and English. Bülow and Rubinstein are placed side by side and flanked by the pictures of Reinecke, Nikisch, Benj. Godard, Saint-Saëns and Walter Damrosch. Near the large library cabinet are Joseffy with an expression of "old and true friendship," and Josef Hofmann, who speaks of his "sincere admiration"—which, by the way, is no small matter. In a large frame are gathered the pictures of the Russian masters—Rimsky-Korsakoff, Glazounow, Arenski, Cesar Cui, Balakireff, Liadow and Blumenfeld, each bearing an affectionate dedication, either in Russian, German, French or

English. Next to them are seen some more of Von Sternberg's oldest friends—Moszkowski, both Scharwenkas, Nicode (of "Gloria" symphony fame), Emile Sauret, William Mason, MacDowell, H. Scholtz (editor of Chopin's works for the well known Peters edition), A. Ruthardt (an authority on revision of classics), Theodore Thomas and Anton Seidl. Before reaching the door one meets Mrs. Bloomfield Zeisler commenting upon her dear friend's perennial youthfulness, also a great trio—Fritz Kreisler, Jean Gerardy and Josef Hofmann, each one adorning his own head with a humorous remark; and further on there is a picture—evidently taken by surprise—showing Hofmann and Sternberg together, hard at work, each at his own writing of music. At the other side of the door are seen Emil Sauer, Emma Calvé, Johanna Gadschi, Emil Fischer, Otto Goritz, the late Bruno O. Klein, Safonoff, Olga Samaroff (his former pupil), and a host of lesser lights and successful pupils too numerous for separate mention. Beneath them, in glass cases, are the bronze casts of Liszt's and Rubinstein's right hands. The southeast corner is devoted exclusively to Beethoven. There are seen his life mask, the bronze torso of Klinger's Beethoven, and nine pictures from various stages of his life. This corner Sternberg calls his "chapel," to which he turns his thoughtful gaze whenever the ultra-modernists weary him too much.

To take a lesson amid such surroundings, from a man holding the personal tradition of those great men who are no longer living on this planet, and the friendship of those who are still of this world, must be an inspiration in itself, even if the central figures were not the eminent artist, as which he is known on both sides of the "great pond."

New York Critics Praise Lhevinne.

It is not often that New York critics are so unanimous in their verdict or so liberal with their praise as they were in the case of Josef Lhevinne, when the Russian pianist played with the Philharmonic Society under Josef Strassky, in Carnegie Hall, December 29. Tchaikowsky's concerto was the composition selected by Lhevinne and his splendid performance evoked great enthusiasm. The following excerpts are typical:

The soloist was Josef Lhevinne, who made his first appearance in New York this season. He played Tchaikowsky's first piano concerto with plenty of the power and resonance that it needs, as he has played it here before in the seasons in which he has visited New York. His playing is marked by a remarkably sure and accurate technique, a grasp of most of the technical problems that are put before the pianist, and a command of rich and sonorous tone. He is a conscientious and unpretending artist, who is absorbed in the music he is playing, and makes no suggestion of personal display or appeal to the wonder of the unthinking.—Times.

Josef Lhevinne returned to the American concert platform yesterday as soloist of the Philharmonic Society's matinee in Carnegie Hall, a greater master of the piano than ever. Under his mighty hands Tchaikowsky's concerto in B flat minor, No. 1, assumed a sonorous majesty, a towering eloquence, a richness of color and dramatic breadth, that were overpowering. It seemed as if two instruments were responding simultaneously to Lhevinne's padded fingers, so tremendous were the climaxes of sound, the most delicate pianissimo. Yet there was never a suggestion of harshness in his touch, never a suggestion of forcing, even in the octave cataracts he executed with such amazing power, fluency and ease. The piano whispered or roared, it never hissed or screamed.—Press.

The solo part was played brilliantly and sonorously by Mr. Lhevinne, the Russian pianist, who is among the most familiar of our artistic visitors from foreign lands.—Tribune.

It being the first appearance of Josef Lhevinne in New York this season, an unusually large audience turned out for the concert of the Philharmonic Orchestra yesterday afternoon in Carnegie Hall, and the spectators were not disappointed, for the pianist has lost none of his ability since he last played here. The Tchaikowsky concerto in B flat minor was the work Mr. Lhevinne chose, and he did justice to it. He seems to have cultivated a greater delicacy and expression than he showed last season, and his technique is as brilliant as ever.—The Herald.

Mr. Lhevinne, the eminent Russian pianist and pupil of Safonoff, was the soloist at yesterday afternoon's Philharmonic concert. Carnegie Hall held a large audience to hear him. He has a splendid technique, equal to any demands put on it, and he played the first noble theme of the concerto with superb tone.—Evening Post.

With the Tchaikowsky B flat minor concerto as his medium, Lhevinne effected some of the finest piano playing that has been heard in a long time. He has a tremendous musical comprehension, a wide sweep of the keyboard and there is something mellow and seductive in his touch. Each season Lhevinne adds something to a technique already regarded as one of the world's greatest.—Evening Mail.

Twenty-four hours later in the same hall another distinguished player, Josef Lhevinne, the Russian pianist, was making his reappearance as soloist of the Philharmonic concert. Mr. Lhevinne chose for the occasion Tchaikowsky's B flat minor concerto, a most happy choice. He has the power as few other pianists have it to give out the introductory measures in all their pomp. At the same time he has the beauty of touch and delicate skill in phrasing that the second movement requires. Indeed, he gave a masterly performance of the concerto, which remains one of the most effective in the literature of the piano.—Globe.

Mr. Lhevinne has always displayed a strong personal devotion to the first concerto of Tchaikowsky, and small blame to him, for the composition is admirably suited to this method. He has gained greatly in finesse. His touch has more velvet and his tone a wider range of tints.—Sun. (Advertisement.)

Werrenrath's Recent Successes in the West.

Reinald Werrenrath has been West again and he reaped a rich harvest in more ways than one. He sang with the Minneapolis Symphony Orchestra; in recital under the auspices of the University of Michigan at Ann Arbor; with the Orpheus Club, of Cincinnati, and assisted Ma-



REINALD WERRENATH.

dame Nordica at a musicale given at the Hotel Blackstone, in Chicago. The following press comments indicate that Werrenrath was in fine voice during this tour:

Reinald Werrenrath, baritone, was the soloist. He sang "Vision Fugitive" from Massenet's "Herodiade" with intense feeling and artistry. His voice is rich and limpid, of sufficient warmth to stir the pulses and his method is altogether admirable. His encore, "O Du Holder Abendstern," from Wagner's "Tannhäuser," was too important a composition to be sung on a recall. Sullivan's "Woo Thou Thy Snowflake," from "Ivanhoe," is an ordinary aria and did not permit Mr. Werrenrath to display his voice to best advantage. The encore, Liddle's "Open Thy Window to the Stars," beautifully accompanied on the harp by Henry J. Williams, was a gem.—Minneapolis Journal.

The assisting soloist was Reinald Werrenrath, the artistic baritone, who repeated the exceptional success attained when he first appeared with the orchestra two years ago. Mr. Werrenrath enjoys the unusual advantage of being able to add to a rich, powerful, warmly colored and beautifully trained voice the attributes of poetry, imagination, poise and intelligence. The natural result is one of peculiarly pleasing nature.—Minneapolis Tribune.

Reinald Werrenrath, the soloist, proved to be a pleasing baritone. Mr. Werrenrath's work was keenly appreciated by both the audience and the chorus.—Cincinnati Times-Star.

Reinald Werrenrath gave good account of his vocal equipment. It is not fulsome flattery to say that this baritone has a future of distinction before him. His contributions to the program consisted, among others, of the aria, "Woo Thou Thy Snowflake," which he delivered in the highest style of pure diction. His delivery of a group of German numbers—one from Schubert, Grieg and Jensen—called forth repeated encores. In fact, Werrenrath displayed such eminent training and rare control of his vocalization as one sees seldom. "The Song of the Camp" was the high water mark of the evening program.—Cincinnati Commercial Tribune.

Mr. Werrenrath's easy and assured stage manners served to take the audience into his confidence at once, and the brief comments which he made upon several different numbers revealed a humorous as well as a sincere and charming personality. The songs on the program were of a popular nature but nevertheless in most cases they were songs of merit, and in every case were perfectly sung. Mr. Werrenrath's voice is of singular suavity and sweetness, and it has been carefully trained until it is fluent and flexible to an unusual degree. His singing is never stentorian and yet the restraint and refinement of his art involves no loss of carrying power, and his enunciation, moreover, is faultless.—Ann Arbor (Mich.) Times-News.

Reinald Werrenrath sang his way into the favor of a big audience last evening in the third concert of the Choral Union series, confirming his reputation as one of the most delightful of American singers.—Ann Arbor (Mich.) Michigan Daily. (Advertisement.)

George Fergusson, Singer and Teacher.

George Fergusson opened his season in Berlin on October 9 with a recital program of songs by Hugo Wolf and Erich J. Wolff. The Berlin press furnishes the following criticisms:

That George Fergusson's appearances are greeted here with pleasure was proven by the full house and the warm applause with which each number was greeted. But indeed the artist again sang magnificently. His resonant baritone sounded fresh and showed not the

slightest sign of effort during the entire evening.—Berlin Lokal-Anzeiger.

George Fergusson presented a remarkable Hugo Wolf program; thanks are due to him principally for the sacred songs from the volume of Spanish songs. He further presented six manuscript songs by his accompanist, Erich J. Wolff. Both singer and composer earned enthusiastic applause.—Tägliche Rundschau.

The art of this sympathetic singer is well known. The resonant and finely developed tone flows without effort from his lips. He knows how to phrase and to give to his interpretations true artistic value. From year to year he lives more intensely the thoughts and feelings which are expressed in the German lyrics. Of this he gave ample proof, in his splendid interpretations of the Hugo Wolf songs, among which were to be found many rare and too often neglected pearls.—Allgemeine Musik-Zeitung.

We have again to thank George Fergusson for a song recital which furnished rare enjoyment. He possesses an extraordinarily well schooled voice of sympathetic timbre and he understands how to handle his text and give to it the true artistic interpretation.—Die Post. (Advertisement.)

Cordelia Lee's European Success.

Cordelia Lee, the American violinist now in Europe, has to her credit the following flattering press opinions on her brilliant work in Dresden and Vienna:

An unusual musical talent came to our notice Tuesday in the person of Cordelia Lee, who played a violin concerto in the Palmen Garten, and gave an evening of decided pleasure with a program which was not patterned after the ordinary run of recitals, of which we have had all too many. Cordelia Lee is one of those rare apparitions to whom music is not only a calling, but to whom it is life itself. She has temperament, rhythmic sense, a wonderfully round tone, splendid technic and she plays in such a manner that the hearer believes each number to be not merely a more or less



CORDELIA LEE.

well played number, but rather an event of his life.—Anzeiger, Dresden, January 25, 1912.

A pleasant surprise was the recital in Vienna of Cordelia Lee, a violinist hitherto unknown to us. The graceful young lady, a pupil of Auer, played Handel's D major sonata with an energetic tone, elegant bowing and a fine perception establishing her immediately as an artistic musician.—Wiener Allgemeine Zeitung, February 8, 1912.

A sympathetic performer is Cordelia Lee. Her violin tone is large and she played among others a concerto by Jules Conus, a pleasing work. Handel's D major Sonata and the D minor concerto by Vieuxtemps were the effective numbers of the evening.—Neue Zeitung, Vienna.

A large and representative audience gathered in the Bosendorfer Hall to listen to a young American musician, Mabel Cordelia Lee, who made her first appearance in this city and who rendered some well known classics and some compositions which were quite unknown in Vienna. The youthful violinist played with great success the Conus concerto, a Russian composition which had never been heard beyond the country of its origin. All who heard the artist endorsed the good opinions which she has already gained.—Vienna Daily Mail.

An unusually good impression was made on the public by the youthful violinist, Cordelia Lee, at her concert on January 23. A pupil of Leopold Auer, she displayed all the excellencies of his school, revealing also loveliness of expression, temperament and a splendid technic. Opening with a composition by Handel, she immediately established her artistic position; she played with sympathetic understanding a violin concerto in E minor by Jules Conus and followed with pieces by Tenaglia, Kreisler and others. Her refreshing performance, coupled with her charming personality, was delightful and brought forth hearty applause.—Lokal Anzeiger, Dresden.

The Dresden public became acquainted yesterday with a young violinist of rare accomplishments, Cordelia Lee, who gave a concert in the Palm Garden. This young and attractive artist possesses strong musicianly feeling, temperament, clarity of intonation, strong bowing and excellent technic. She opened with Handel's

sonata in D major, which she rendered in true classical style, and in the concerto by Jules Conus, of Moscow, she displayed much temperament and a beautiful tone. Other numbers were Kreisler's "Caprice Viennois," Aulin's "Gavotte," and Vieuxtemps' D minor concerto, all convincingly and beautifully interpreted. When the young artist returns to Dresden, she is sure of a warm welcome, for such a refreshing performance as hers has seldom been given in our city.—Nachrichten, Dresden, January 25, 1912.

As Shakespeare remarked, "Beauty, truth and rarity, grace in all simplicity" with temperament, fire and a rare musical talent are all combined in Mabel Cordelia Lee, a violinist, who made her first Vienna appearance in the Bosendorfer Saal this week with flattering success. The program comprised Handel's D major sonata, Jules Conus' E minor concerto, Fritz Kreisler's "Caprice Viennois," an aria by A. E. Tenaglia, Aulin's "Gavotte et Musette," and Vieuxtemps' D minor concerto. The young artist displayed a broad singing tone, almost manly in its volume, great technical command and deep poetical feeling united to a verve and dash which gave a brilliant color to all her interpretations and held the large audience spellbound from the first; several encores were demanded and given with great charm, and many flowers were received by the fair artist to whom invitations to return to Vienna were extended.—Vienna Musical Courier, February 12, 1912. (Advertisement.)

Dr. Carl's Valuable Organ Works.

When in Europe last summer Dr. William C. Carl became possessed of some very valuable organ works, two being of great importance inasmuch as they will figure conspicuously in the music of America during the coming years. Dr. Carl being a pupil and friend of the famous French organist and composer, Alexandre Guilmant, and the director of the Guilman Organ School of New York, was greatly pleased with his good fortune in securing the score and parts of Guilmant's second symphony for organ and orchestra, which was published after the death of the composer. Dr. Carl, however, was familiar with the work, as he went through the manuscript in Paris with M. Guilmant before his death.

Dr. Carl hopes to arrange for an early performance of this symphony, which should prove an interesting novelty to American music lovers.

The other prize consists of about one thousand arrangements for organ from the great masters by the late W. T. Best, the well known Liverpool organist. These pieces are bound in six volumes and contain the original Guilmant markings. They will figure on many of Dr. Carl's programs in the future, as they form a vast storehouse of good things which do not exist in duplicate.

Hulsmann Trio Demonstration.

Helen and Constance Hulsmann, and their mother, dramatic soprano, assisted in a voice conference before the National M. T. A., at Vassar College, December 31, Dr. Frank E. Miller in charge. He showed the development and growth of the child voice, as exemplified in the two children, aged six and thirteen years, and its final culmination in the adolescent, Mrs. Hulsmann singing. Then the children played piano pieces for the assembly, greatly interesting the large audience, composed largely of profes-



HULSMANN TRIO.

sional musicians, teachers of music at various colleges and schools, etc. Professor Gow, of Vassar College, was very enthusiastic in his praise of their playing, and E. M. Bowman (who had previously read an essay, "History of the American College of Musicians") was profuse in words of appreciation of their remarkable playing.

The Hulsmann Trio has appeared at several notable affairs, the children at various concerts and recitals, and the unique and interesting combination is attracting attention because of the quality of performance.

Christine Miller Before Rochester Tuesday Musicale.

In a recital before the Tuesday Musicale of Rochester, N. Y., early last month, Christine Miller presented the following program with great success:

Three Songs to Odysseus Charles Wakefield Cadman
 Pleurez, pleurez mes Yeux (from the opera Le Cid)..... Massenet
 An die Lese Schubert
 Der Lindenbaum Schubert
 Rastlose Liebe Schubert
 Waldesgespräch Schumann
 Frühlingsnacht Schumann
 Ich glaub' lieber Schatz Max Reger
 Nachtigall Brahms
 So willst du des Armen Brahms
 Vom ewiger Liebe Brahms
 Morning Dew Grieg
 The Last Spring Grieg
 Sylvain Sinding
 My Love's but a Lassie Arr. by Hopekirk
 Candle Lightin' Time Coleridge-Taylor
 The Nightingale's Song Nevin

The critics were enthusiastic in their praise of her art, as the following brief excerpts testify:

The society must hold itself peculiarly fortunate in having introduced to Rochester such an artist as Miss Miller proved to be. This young singer is the possessor of a personality that charms her hearers; she enters upon her work not with the assurance of the prima donna, nor yet with any pose of deprecation; but she is natural and gracious, affecting only so much of manner as is a seeming necessity and expected between artist and audience. With a contralto voice true, of range and variety in expression and in color, under admirable control, with interpretation that is dramatic and tasteful, and diction that allows the hearer to understand each word clearly, Miss Miller gave an evening of exquisite pleasure.—Post Express.

Christine Miller proved a singer of rare ability. She gave a recital which was meritorious from all points of view, and the audience seated in the ballroom and in the cafe adjoining enthusiastically showed its appreciation and enjoyment by hearty applause. Not a small measure of success for this singer is due to her interesting personality. Pretty, graceful and charmingly gowned she was good to look upon. She possesses a smooth, flexible contralto of rich quality, and produces her tones with great ease and sureness. She is faithful to artistic principles and, by those who understand the vocal art, her work is highly appreciated. Added to this she has a fine authority of enunciation.—Union and Advertiser.

If one is not sufficiently learned in things musical to appreciate fine technical work, and the shades of interpretation which make them masterful, he will find himself insensibly yielding to the influence of the atmosphere which the artist creates, and he will understand that he is being moved by a master. It was such an atmosphere that Christine Miller created before the Tuesday Musicale last night. She has a contralto voice of exceptional power and compass, which she has trained to obey her commands, and which she uses with genuine inspiration. It is no easy thing to carry through an entire evening's program, much of which is music of an order which demands severe vocalization as well as intense dramatic interpretation, yet this is what Miss Miller did.—Democrat and Chronicle.

It was a large and appreciative audience which greeted Christine Miller when she sang the entire program of songs at the first evening recital of the Tuesday Musicale, accompanied at the piano by Blanche Sanders Walker. Miss Miller has sung with the New York Symphony Orchestra and possesses a contralto voice of wide range. The program last night seemed especially designed to bring out the best qualities in her voice, consisting largely of expressive German songs with one French number and a little of Grieg and Nevin. Miss Miller was at her best in those foreign language songs, lending to them the distinct enunciation and intelligent inflection which alone can charm the listener unversed in their meaning.—Herald. (Advertisement.)

People's Symphony Benefit.

In order to extend the scope of the work done by the People's Symphony Society, a concert will be given at Aeolian Hall, New York, Wednesday evening, January 15, for which the St. Cecilia Club (Victor Harris, musical director) has volunteered its services. The concert is under the auspices of the People's Symphony Chamber Concert Club. The program for the night will be as follows:

Beauteous Morn Edward German
 Stabat Mater (unaccompanied)..... G. W. Chadwick
 Destiny Bruno Huhn

(Composed for the St. Cecilia Club.)

The Spanish Gypsy Song..... Edward Lassen

Songs—
 Minnelied Brahms
 Frühlingsnacht Schumann
 Pilgrims' Song Tchaikowsky

Mr. Swain.

When the Land Was White with Moonlight..... Ethelbert Nevin
 Nightingale's Song Ethelbert Nevin

You Ask Me for a Song (unaccompanied)..... Henry K. Hadley
 Persian Song Anton Rubinstein

Fair Daffodils H. Clough-Leighton
 (Composed for the St. Cecilia Club.)

The Doll's Wedding Song..... George Henschel
 (Composed for the St. Cecilia Club.)

Songs—
 I Am Thy Harp Woodman
 The Half-Ring Moon Harris
 Lorraine, Lorraine, Lorraine Spross

Mr. Swain.

Two North American Indian songs..... Cadman-Harris
 From the Land of the Sky-blue Water.
 The Moon Drops Low.

"Judith," a religious music drama, by Charles Lefebvre, was given by the Gemenyd Koor, of Rotterdam. The choral work, as well as the soloists, were excellent and the production was well received.

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TETRAZZINI THRILLS BOSTON.

Famous Diva in "Lucia" and "Traviata."

Luisa Tetrazzini added two more triumphs to her list when she appeared at the Boston Opera House in "Lucia" on Saturday afternoon, December 21, and in "Traviata" on Christmas night.

The appended notices, culled from several Boston daily papers, tell the story of Tetrazzini's latest song conquests in that conservative city:

Madame Tetrazzini, who returned to the Boston Opera House yesterday afternoon after the lapse of a summer, has to her credit two very difficult attainments. There are two Tetrazzini performances, the first on the stage, the second before the curtain, and it is hard to tell which is preferred by the public.

Her voice is extraordinary in these days when the old style of singing is going out of fashion, and year by year, as was emphasized yesterday, she grows greater in interpretation. Her Lucia was not only the phenomenal exhibition of florid singing that it has been for years, but the part was made as dramatic as the opera of Donizetti permits.

Madame Tetrazzini is more than an animated flute, and her performance was enjoyed accordingly. Then she appeared before the curtain, to acknowledge the approval which she knew would be hers. Approval was unanimous, and it was apparent that fully as many people wanted to see Madame Tetrazzini plump onto the stage as if she had been shot out by some one behind the curtain, as were waiting impatiently for the final act.

And how contagious is her appearance! She bobs to the boxes and waves her hand to the balconies. She never forgets the balconies; she never fails to make special acknowledgment of the applause and approval of her countrymen. She is always happy. Some day an advertisement will use as its motto the Tetrazzini smile. After the "mad scene," Madame Tetrazzini must have returned ten times, or more, in response to repeated demands for her presence.

She, on her part, did not forget to applaud the gentlemen of the orchestra, who had made her performance possible, with especial reference to the conductor and the solo flutist, severely put to it to play in unison, in sixths or thirds, with the singer.

Their performance—the performance of Lucia and the flute—gave to the ear the impression which would be produced on the eye by two goldfish disporting themselves in a globe of water.

Madame Tetrazzini's performance was an engrossing one. Virtuosity there was in plenty, but of late years this virtuosity has been subordinated more and more to the dramatic expression. It would be a matter of exceeding interest to listen to Madame Tetrazzini in some other role than those which the public demands—for she has at least thirty-three parts in her repertory, and many of these are not old Italian opera, by any means.

Yesterday she made commonplace passages important and interesting by her artistic treatment of them, and when opportunity offered she made much of her text, as well as her music. In the last act of "La Traviata" the composer has inserted a few measures which are astonishingly modern in harmony and in feeling.—Boston Sunday Post, December 22, 1912.

Tetrazzini sang at the opera yesterday afternoon. The house was packed with devotees, and the famous star in the worn old opera of "Lucia" scored a true Tetrazzini triumph.

Tetrazzini is in her prime. Her voice was never more phenomenal. She is a better actress than she used to be, and she is not any fatter.

Yesterday afternoon after the mad scene in which she took two E flats that were fuller and finer than I ever heard her sing before, she was called before the curtain a dozen times.

Her trilling was never more perfect, her scaling was faultless, her coloratura dazzling. Her middle voice, which in the past has seemed thin and infantile, has developed until today it is very serviceable. In the heights she is still supreme.—Boston American, December 22, 1912.

Again Lucia went mad in a florid vocal manner and to the exceeding joy of an audience that filled the Opera House. Luisa Tetrazzini sang here for the first time this season.

Her voice was delightfully fresh, much fresher than when she was last here, and she was well disposed in every way. Her performance was on the whole a brilliant one.—Philip Hale, in Boston Herald, December 22, 1912.

Tetrazzini made "Traviata" a big drawing card and a genuine delight even on Christmas night—and that is saying a good deal for a proverbially poor night for opera and for a work that has been worn threadbare.

Last year there was no opera on Christmas night, but last night, despite tradition, there was the usual large audience. And what wonderful singing!—Boston Journal, December 26, 1912.

To this day, some that knew Madame Calvé's singing and acting in their prime, believe her Santuzza in "Cavalleria Rusticana" a fuller epitome of her talents than her more familiar and applauded Carmen. Likewise, when Madame Tetrazzini has quit the stage, and her operatic generation reckons up her distinctions, her Violetta in "La Traviata" may seem to have embodied them more amply than did her more frequent and better known Lucia. The singer of Verdi's music for Violetta must meet certain exactions that Donizetti's mellifluous and ornate airs for Lucia do not lay upon her; while in that same music, if she is at all imaginative vocally, she may find opportunities hard to discover in Lucy Ashton's cantilena and floritura. The singer of Violetta's music may make the showy and variegated air in the first act as brilliant of rhythm, tone and ornament as Madame Tetrazzini did last evening at the Opera House and stir her audience by the agility and sureness of her vocal feats, the soft lustrousness of some of her tones, the glitter and the glamor of her song. But when she passes to the second act and to the music in which Violetta in the scene with the elder Germont is really taking farewell of the younger, that same singer must speak in melodious phrases that are the voice of the gentle emotions stirring in the woman's heart. There Verdi has written music beautiful in itself and touching in its emotional suggestion. Fortunate the singer who can blend this vocal beauty and this emotional implication.

Madame Tetrazzini has often done so and she did so again yesterday. Finally in the scene of Violetta's death, the singer must suffuse "Addio del Passato" and all the rest with a twilight and piteous beauty of mood. Grant that the air is coloratura music, but it is also coloratura music sublimated to the pity of Violetta's death when all of which she is most wistful has at last "come true." The aspect of Madame Tetrazzini in this final scene is the negation of the dying Violetta; yet her tones are the voice of the woman speaking in such circumstance in song. Maybe, then, in the judgment and the memories of the discriminating, her Violetta will remain the part in which her voice and for once, her imagination, were most to be praised for the finer qualities of song that transcend its artifice and even its brilliance.—Boston Evening Transcript, December 26, 1912.

The celebration of Christmas day with its many interests failed to prevent Madame Tetrazzini from being greeted by a large audience upon her second performance of the season at the Boston Opera House last night. Madame Tetrazzini was in excellent voice



Photo copyright by Terkelson & Henry, San Francisco, Cal.
TETRAZZINI.

and the music of Violetta was wonderfully sung. The over-anxiety to please, which led to her taking some liberties with the score upon her first appearance, marring somewhat her performance, was fortunately absent last night, and in her duets as well as in the solo numbers she was superb.

Succeeding years add to this singer's acting, and in her role last night she manifested considerable histrionic ability. As ever, curtain calls were numerous and the Tetrazzini arm waving and kisses were much in evidence.—Boston Herald, December 26, 1912.

Christmas night was celebrated at the opera by a performance of "Traviata" with Madame Tetrazzini. It was witnessed by an audience of large size, which expressed itself as bountifully pleased with the entertainment offered. The chief portion of this acclaim was offered up, or rather down, to Madame Tetrazzini and it is a pleasure to record the fact that her singing not only contained brilliant moments in the first act, but evidenced dramatic appreciation in the second.

Least the feat be slighted, let it be noted at once that the diva again ended the "Ah, fors e lui" on the high E flat, and the more the marvel, stooped as she sustained it, picked up her train and walked up stage, nor did the tone suffer violence, or even inconvenience. Now the relationship between a high E flat and picking up one's train will at once be apparent even to those the least knowing in operatic matters, a relationship too obvious and inevitable for explanation.

There were other features of Madame Tetrazzini's performance, however, which were worthy of more serious consideration. She sang with surer technical command and with a higher level of uniformity in style than on Saturday afternoon, at which time it is said she had not fully recovered from an exceedingly rough voyage.

The role of Violetta is an exacting one musically. The first act requires the mistress of coloratura, while the second and also the third demand a singing actress skilled in tragic emotion. When well disposed, Madame Tetrazzini can sing the first act, terminating in the celebrated and awaited air, with its only scintillating and artificial glamor. She was fortunate in it last night. Her insistence upon liberties with Verdi's music in point of distorted rhythms and excessively prolonged notes, were not in evidence as they were in a

performance of the opera last season. The florid passages were executed with facility and fleetness and the upper voice had the peculiar brilliance which made it at once a remarkable instrument in the days of Mr. Hammerstein's visits to Boston.

In the second act Madame Tetrazzini showed herself adept at more than one point in the impassioned phrases of sustained melodic line which follow the sweeping floriture that has preceded. There was appreciable and telling use of vocal color in the anguished scene with Alfred and with his father, and of accentuation appropriate to the dramatic thought. For a moment this Violetta showed a burst of girlish pique at the elder Germont's request, curiously at variance with the patrician haughtiness and loftiness of manner of the "grande amoureuse," but it is as a singer that Madame Tetrazzini chiefly is to be considered, and within the range of her powers in dramatic recitative and aria, it was singing which contained much of vocal beauty and expressive power.—Boston Globe, December 26, 1912.

At the opera last evening Verdi's "La Traviata" had its second performance of the season with Luisa Tetrazzini in the role of Violetta. It was the diva's second appearance this season and a holiday audience were delighted in her bravura, her trills, her portamento, her brilliant staccato and all the other fireworks in which the prima donna delights in an old-fashioned way.

To many, this is the height of operatic singing, this florid indulgence in song, and they were out in force last evening.

The opera was a good choice for a holiday night and Tetrazzini was, of course, the best card the management could play on such an occasion.—Boston Record, December 26, 1912.

The Boston Opera House was filled to its capacity with a holiday audience when Madame Tetrazzini sang there last night in Verdi's "La Traviata." Despite the weather, the songstress was in excellent voice, which was the more matter for congratulation, as she is rather subject to colds.

Madame Tetrazzini was in the vein, and as the performance proceeded she sang more and more brilliantly. After each act there were unending curtain calls and applause that echoed from every part of the auditorium. As well known as are these operas, there are few singers today who can do the principal soprano parts justice, and one of the great qualities of Madame Tetrazzini's art is that she does not rely merely upon her ability to sing rapidly and fluently the most difficult passages in the score.

It is also true that she can sing most expressively in passages of a purely melodic and emotional character. This music, indeed, as she transforms it, becomes of unexpected interest and importance, whether it is or is not congruous with the dramatic situation. The old composers left a great deal to their singers—far more than is the case in modern scores. There the task is divided between the artist and the orchestra, and the greater part of the burden is borne oftener by the instruments than by the singers on the stage.

The public appreciates its opportunities of hearing such artists as Madame Tetrazzini, which was shown conclusively yesterday evening.—Boston Post, December 26, 1912.

Patti's successor, the unrivaled Tetrazzini, made her first appearance of the season at the Boston Opera House on Saturday afternoon in Donizetti's "Lucia." Almost every seat in the house was occupied, and the celebrated diva's dazzling vocal feats were rapturously applauded. She excelled, as she always does, in the displays of musical fireworks. At other times she sang as she pleased, producing various kinds of tone, as if she were experimenting with her voice, and showing little regard for the melodic line and less for what became of her characterization of the woeful heroine of the "Bride of Lammermoor."

But that is the way with these prodigious prima donnas whose vocal power is largely spectacular. People go to the opera house to hear Tetrazzini rival the flute at dizzy heights, and on Saturday they were completely satisfied.

The fair Florentine was in good voice, though she showed her usual nervousness; and she responded to the numerous recalls with her peculiar naivete.—Boston Journal, December 26, 1912.

As Tetrazzini was billed to sing Violetta, a very large audience tore itself away from Christmas trees and attended the party.

Tetrazzini was in particularly fine trim last evening, and the nightingale portion of her voice was never more brilliant nor beautiful. She dashed up and down scales, trilled like a whole garden full of birds, tooted in vigorous staccato and swelled upon a tone and diminished it like a magician.

Through it all the Tetrazzini smile was tightly fastened on, even when she climbed to E flat in altissimo and stooped over to pick up her gown, an old Tetrazzini trick, implying "This is just as easy for me as can be."

As on Saturday afternoon, Tetrazzini was the whole show.—The Boston American, December 26, 1912. (Advertisement.)

A Gifted Von Kunits Pupil.

Ruth Thoburn, a former pupil of Luigi von Kunits, has resumed her position as principal teacher of the violin at Beaver College, Beaver, Pa., and is doing considerable recital work. At a concert given at the Elks' Temple in Pittsburgh, December 12, she delighted the audience with her excellent rendition of Wieniawski's D minor concerto and a group of smaller selections by Cui, Kubelik, Von Kunits and Kreisler. "It is interesting," said a Vienna critic last season, "to notice the different individualities in Mr. von Kunits' pupils, and how no two of them play alike. While Vera Barstow is distinguished by her technical brilliancy and faultless musical phrasing, and Charl Hyll by his fiery temperamental readings and daring dash, Ruth Thoburn cultivates more by the elegiac style of violin playing, and her soulful tone and deep expression show best in the adagio movements and pieces of a similar character."

Flonzaley Quartet's Next New York Concert.

The Flonzaley Quartet's second subscription concert will be given in Aeolian Hall, Monday evening, February 3. The program will include Mozart's quartet in B flat major, Beethoven's quartet in A minor, and Glazounow's quartet in D major.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

"LITTLE SYMPHONY," in F, for two violins and piano. By Victor Moret. Ditson Edition, No. 170.

This is a sonatina in the form of a violin duet with a simple piano accompaniment that can be played by any one with a little knowledge of the keyboard. The music is melodious and of very plain harmonic texture, such as young students will understand and enjoy. Altogether the work is of great utility to teachers, musically and technically. The violin parts have been carefully edited, fingered and bowed by E. Gruenberg.

"THE PUBLIC SCHOOL CLASS METHOD," For violin. By Albert G. Mitchell. Ditson Edition, No. 176.

The book is the outcome of a year's investigation and observation of the methods employed in Europe in teaching the violin to classes of children in public and in private schools; and of many experiments made in the Boston public schools with classes of from ten to twenty pupils drawn from the sixth grade. These children had no previous knowledge of the instrument.

Emphasis is placed upon the mechanics of the instrument by employing short and easily memorized exercises in rhythmic form, for the development of the bow hand and arm; and by technical exercises, suitable for young beginners, designed for the purpose of training the left hand. All of these exercises have been subjected to tests made in the school hall.

The order of the early lessons does not call for the employment of the outside strings, purposely so. It matters little, therefore, from a practical point of view, whether these strings are in perfect tune or not; the lesson can proceed even if one, or both of them, are broken. Although designed primarily for class use, this work is, of course, suitable for individual instruction.

"TEN LITTLE MORSELS OF MELODY," By C. W. Krogman. Ditson Edition, No. 175.

These are the simplest possible little pieces for beginners at the piano. The intervals are all small, the melodies simple, and the accompaniments easy. Although these pieces are nothing but exercises in reading and in time value, yet they are pleasantly disguised as compositions with real names, such as adult pianists play, and there is also an analytical program describing the poetic contents of the pieces. We recommend these child pieces to the attention of teachers.

"EASY COMPOSITIONS FOR PIANO," By Frederic Emerson Farrar.

This composer has the gift of writing agreeable music that performer as well as hearer enjoys. We find all of the short compositions mentioned in this list to be the work of a genuine musician of skill and artistic feeling, notwithstanding the limitations he has imposed upon himself in keeping his work within the powers of the young.

"Antique Dance," "At the Circus," "Berceuse," "Birds on the Wing," "Dancing on the Green," "Fairy Princess Valse," "Gavotte," "Gavotte Gabrielle," "In the Sunlight," "A June Morning," "Lisette Dances," "A Merry Frolic," "A Merry Meeting," "The Moon Shines Bright," "On Meadows Green," "Polonaise," "Première Mazurka," "Scherzettino," "The Trumpet Calls."

Albert Stahl, Berlin.

(G. Schirmer, New York.)

A CONTRAPUNTAL ARRANGEMENT FOR CONCERT PERFORMANCE OF THE "MOTO PERPETUO" FROM C. M. VON WEBER'S C MAJOR SONATA. By Martinus Sieveking.

It sometimes occurs to us that this moto perpetuo, which Weber intended for pianists to play, has finally become a perpetual motion from one arranger to another. We know that Martinus Sieveking is not actuated by any spite against the great Weber or with a desire to improve the famous rondo. This contrapuntal version is merely offered to pianists who may find a certain amount of interest in hearing something new tacked on the well worn and somewhat threadbare Weber original. This version of Sieveking makes a greater demand on the left hand than

Weber's rondo makes on the right hand. The difference, of course, is that Weber's work was an inspiration that has endured a century, whereas Sieveking's counterpoint is the product of application and the patient fitting of little mosaic notes into the framework of harmony created by Weber. As an etude for the left hand this contrapuntal arrangement by Sieveking is admirable, and we praise it as such. As counterpoint, pure and simple, it is only a moderately good example of the first species of note against note. It lacks the first essential of really effective counterpoint, which is, rhythmical contrast that makes the counter theme stand out distinctly from the principal melody. We have no desire to quibble over this little technical point, however, and we gladly call the attention of pianists and teachers to this well made study of Weber's rondo, which will be of great service in developing the left hand.

G. Schirmer, New York.

"PIANOFORTE PEDAL STUDIES," Arthur Whiting.

The preface to this very valuable contribution to pedagogic literature says that "one who would study and teach the use of the damper pedal of the piano in phrasing and tone color should have a clear idea of the elementary principles of pedalling, a well trained and automatic co-ordination of the foot and hands, and a knowledge of the acoustical properties of the instrument: subjects which are treated in Part I of the author's 'Pianoforte Pedal Studies.'"

This present work under review is the second part of that series and it illustrates the relation of the pedal to phrasing and inflection, and to the art of dissonance and tonal impressionism; a relation which, too often, is superstitiously declared to be intuitive on the part of the player and beyond the scope of textbooks. An attempt is made in these studies to prove that many of the pedal effects of master pianists can be reduced to notation and are, therefore, teachable; that many tone colors, produced by apparently unexplainable means, may be at the command of intelligent students.

The author acknowledges, at the same time, that there is a limit to this scientific method; that the investigator must reach, in due course, the boundary of the land of genius where the inspired ones, by infinite subtlety of touch and pedal movement, create effects which they, themselves, cannot repeat. The pedagogue has no place there. It is his office to lead his scholars to the very boundary, leaving them with the hope that they may be found worthy to cross it.

"Anton Rubinstein represented, in the last generation, the school of piano playing which regards the instrument as normal when the dampers are raised from the wires and the sympathetic overtones are heard; the lowered dampers being reserved for contrasting color, for close of phrases, and for staccato passages. His contemporary, Hans von Bülow, on the contrary, was typical of the school of players which, from a plane of no-pedal, uses the overtones to heighten the effect of phrases or to increase the volume of sound. As a result of these opposing methods the piano of Rubinstein seemed, to those who heard it, to be a living organism, while that of Von Bülow could be regarded only as an instrument. The advocates of these two methods often show them in exaggeration. Too much pedal is an evil, but one which is not often tolerated. Too little pedal is a worse evil, because it is tolerated."

The author makes the striking statement that "too little pedal is responsible for the enormous size and heavy mechanism of the modern grand, for those who use the pedal sparingly subconsciously feel a suffocation in the tone they produce and to relieve it demand from the manufacturers more weight of hammer and wire, thus increasing the quantity but not the quality."

This work of Arthur Whiting should be studied by all students of the piano, and by concert pianists as well, for it will suggest many valuable ideas.

Concert at the Bellevue-Stratford.

Gracia Ricardo, soprano; Elsa Deremeaux, pianist, and Franklin Holding, violinist, will unite in the program at a concert to be given at the Bellevue-Stratford, in Philadelphia, Tuesday, January 14.

VERDI'S REQUIEM AT BOSTON OPERA HOUSE.

An impressive performance of Verdi's "Requiem" was given at the Sunday concert of Christmas week, December 29, with Marie Rappold, Maria Gay, John McCormack and Jose Mardones as the solo singers. Of these Madame Gay and Mr. McCormack carried off the chief honors, singing with eloquent expressiveness of tone and sincere religious conviction. Madame Rappold, substituting at short notice for Miss Amsden, who was ill, fulfilled her difficult task in a more than adequate manner, while Mr. Mardones brought sonority and dignity to the music allotted the bass.

A brilliant feature of the afternoon, too, was the precision, fire and dash displayed in the singing of the chorus under the baton of Andre Caplet.

BLANCHÉ FREEDMAN.



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PUTNAM GRISWOLD BASSO Metropolitan Opera Co.

Some press notices of his recent success in "The Messiah."

Mr. Griswold made his first appearance last night as a singer of oratorio here. As a singer he has that sure foundation of exceptional voice, exceptionally well produced, linked with breadth of intelligence and sensitive taste, that make it possible for such as he to sing in more than one style of music. The large audience became enthusiastic not at Mr. Griswold's outpouring of noble tone, but at the facility, flexibility and agility of his voice. Yet this was the least of his fine performance. He sang the recitatives and airs with nicely adjusted color values and made Handel's music live with renewed vitality.—New York Journal.

Putnam Griswold had not previously been heard here in oratorio and he showed himself to be an artist in this field.—New York Sun.

When Mr. Griswold and Mr. Beddoe sang there was occasion for rejoicing.—New York Tribune.

Putnam Griswold was the artist of the evening. His endeavors were marked by authority, poise, fine vocalization and clear enunciation.—New York World.

Putnam Griswold was received with much applause. His voice was full of deep feeling and he sang with the majesty the role demanded.—New York Herald.

In every detail he equalled his operatic achievements. His great noble voice lent superb dignity and impressiveness to the phrases, which rolled forth as an organ empties its tone, vibrant, rich and of infinite beauty. Mr. Griswold is one of the greatest musical acquisitions that this country has made since the days of De Reszke. His English diction was flawless and his oratorio style majestic and finished.—New York Mail.

Griswold and Beddoe score triumph in "Messiah." The best feature of the interpretation was the admirable singing of Mr. Griswold and Mr. Beddoe.—New York American.

Putnam Griswold, admirable artist that he is in opera, was a revelation as an oratorio singer. With a diction that was a delight and in fine sonorous voice, he sang with such fluency as to make it seem the easiest thing for anybody to do.—Evening World.

Mr. Griswold's voice was heard to excellent advantage.—New York Times.

Putnam Griswold was easily the star of the solo quartet. The narrative of the "Nativity" for bass was sung in a spirit of awe and mystery that deserved the following storm of applause from stage and hall.—New York Evening Sun.

The brilliant timbre of his voice is peculiarly appropriate to the famous air, "The People That Walked in Darkness," and he sang it really superbly.—New York Globe.

Putnam Griswold's attractive personality and his striking dramatic style found marked favor with his listeners.—New York Telegram.

Considering his operatic training, Putnam Griswold carried out his task with unexpected success, resisting the temptation to force his nobly sonorous voice into dramatic exaggerations and using it with fine reserve and continence.—New York Press.

Management: LOUDON CHARLTON, Carnegie Hall, New York

MOSCOW

Arbatte, Deneshny, 32,
Moscow, December 15, 1912.

A great number of celebrities in the musical world visited our town all about the same time in November. Arthur Nikisch was among them and intoxicated every one who was lucky enough to be present at his performances. These were, if possible, more interesting than those of former years, as he conducted Kussewitzki's splendid orchestra, which is composed of picked artists, who play with a unity and perfect concord, seldom attained by other orchestras in our city.

Nikisch performed Brahms' C minor symphony at the third concert organized by Kussewitzki, a symphony logical in ideas and serious in spirit. Nikisch rendered it with the usual perfect analysis and real inspiration, so characteristic of this highly gifted conductor, who must be considered a real genius in this branch of music. His performance of Strauss' "Heldenleben" also was a magnificent achievement! Elena Gerhardt was the soloist of the evening and sang songs of Strauss, accompanied by the orchestra. This great German "Liedersängerin" is noted for beauty of tone and of phrasing. The works receive the most careful consideration from her and it is felt that she has studied the poet as much as the musician. Her renderings never fail to make a deep impression. On this occasion the usual scenes of enthusiasm followed the performance of both conductor and singer.

Nikisch conducted another concert, given for the benefit of the pension fund of Kussewitzki's orchestra. Bossi, a basso, was the soloist. The performance was a fine one, a real triumph for the conductor, the orchestra and the singer.

Ferruccio Busoni, on returning to Moscow after his tour, gave two piano recitals. He had programs offering various works of Bach, Beethoven, Busoni and the whole cycle of Chopin's preludes and Liszt. As I mentioned in my last letter, Busoni opened up to us a wider musical horizon, a new world of divine striving after better things tonally and spiritually.

We had the great pleasure of hearing Kathleen Parlow, the American violinist. She was the soloist at the second symphony concert of the Imperial Russian Musical So-



INTERESTING PORTRAIT OF KATHLEEN PARLOW.

ciety and played Glazounov's very difficult concerto with unflinching beauty of tone, skill and finish. Fresh, sweet and wholesome is every tone of her playing. The influence of her great master, Auer, was felt in the style and rendering of the works she performed. She was appreciated enthusiastically by the audience and her encores were received with endless applause.

The same evening Emil Cooper, our Moscow conductor, led Rachmaninow's second symphony (E minor) and Scriabine's "Extase," both no commonplace works; they

are able to arouse some of the very highest emotions. Their scores contain vital harmonic tissue, atmospheric effects and deep feeling. Both composers have attained to comparative perfection in the expression of their musical ideas, but are individually quite different as regards style, striving and harmonization. Rachmaninow's line is totally opposed to Scriabine's, but as they both are very gifted it



CARICATURE OF BUSONI.

was right to have them on the same evening. Cooper conducted well and dominated his orchestra.

The Philharmonic Society had G. Baklanow, as soloist at their fourth symphonic concert. He sang parts of Wagner. Rachmaninow conducted Tschaikowsky's fifth symphony and Strauss' "Eulenspiegel" with the great skill he always shows with the baton. Both the conductor and the soloist won success.

What a remarkable pianist Max Pauer is! About ten years ago he came to Moscow for the first time and played the whole cycle of Beethoven's sonatas and gave a Schumann recital. The impression he then made is still remembered; he was therefore received with enthusiasm by his Moscow audience on his reappearance. He was the soloist at Vassilenko's fourth Sunday matinee, at which he performed Beethoven's E flat concerto and later gave a recital of his own. Max Pauer's playing is thoroughly classical and he does not evince any inclination whatsoever toward the modern art of performing for the sake of extraneous effect. His rendering of Beethoven is full of inspiration, nobility and profound thought. He is under German academical influence to a great extent and at the same time his playing is that of a catholic musician, who has the faculty of reproducing the correct atmosphere of everything he plays. It is a great delight to attend such a masterful performance as that of Max Pauer.

Ippolitow-Ivanow, director of the Conservatory, organized a concert for the benefit of the Slavonic heroes, wounded in the war against the Turks. The program was entirely devoted to Tschaikowsky and the pupils of the Conservatory were the performers. This occasion enabled the talented pupils to come to the fore and gave a good idea of the training in our Conservatory. Their orchestra played well; the chorus sang a hymn of Tschaikowsky; the violinists, about eighteen in number (pupils of Professor Hrymali), performed unisono Tschaikowsky's "Melo-die et Scherzo," and Tschaikowsky's piano concerto in B flat minor was done by a young man, Arseniew, about nineteen years old, who displayed remarkable talent. In time he will be another Russian star added to those who already illumine the world. ELLEN VON TIDEBÖHL.

Laura Graves with Summit Choral Society.

Laura Graves, the American mezzo soprano, has been engaged as soloist for the festival concert which the Choral Society, of Summit, N. J., is to give Tuesday,

January 21. Miss Graves is to sing two groups of songs and incidental solos in Schubert's "Serenade" and Gilchrist's "Toggenburg," with the chorus. Miss Graves is under the management of the Concert Direction M. H. Hanson.

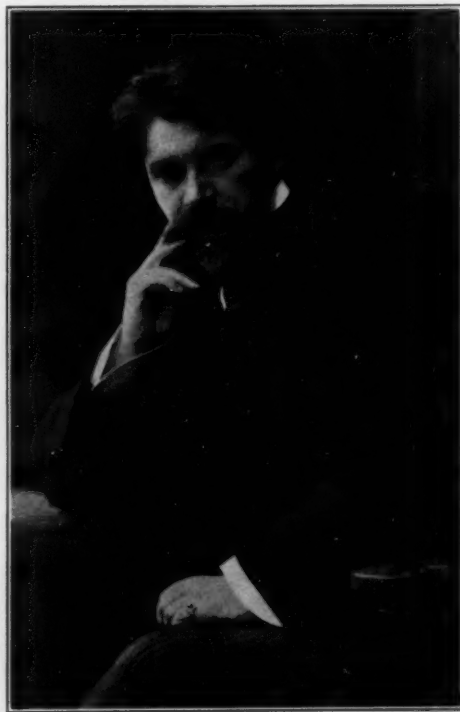
Meyn and "The Tree of Light."

The many thousands who were fortunate enough to be in Madison Square, New York City, on Christmas Eve, assisted at a unique ceremony; New York's first public Christmas tree was then lighted and dedicated. Only a week had sufficed for a small company of devoted people to carry out the beautiful thought and idea, and each person who contributed in any way, did so with the understanding that the delightful secret should be faithfully kept, and that no name should be given the public before the actual celebration should take place. Gifts of money came from many, each gift being nameless, and still the public knew not who were preparing this wonderful treat for the poor of New York, to whom Christmas had been only a name. For the poor no price was set upon this beautiful tree, fresh from its mountain home, to stand in the very heart of the great city, and make for its lonely ones a beautiful and abiding memory.

About 5 o'clock the chimes from the Metropolitan Tower sounded the glad tidings, to be repeated from many churches. At 5.30 the old Carol, "Holy Night," was effectively sung by the MacDowell Chorus, led by Kurt Schindler. Then sounded the trumpet calls from "Parsifal," given by Van Baar's Band. As the tones died away the tree suddenly burst into thousands of lights. Then followed a "Gloria" by Buzzi-Peccia, sung by Heinrich Meyn. So strong and full were the tones, so clear the enunciation, and so reverent the spirit of the singer, that the song seemed to reach to the very outermost edge of the crowd, and many heads were uncovered as Meyn sang. Surely no singer ever had a more inspiring audience, or a more exquisite setting for a song. The beauty of the night, the snowy mantle over everything, even weighing down the branches of the "Tree of Light," the evening star, the rising moon, the chiming bells, the crowd of at least 20,000 people, and the real Christmas spirit of reverence and joy shining in the uplifted faces, all this made a scene never to be forgotten, inspiring Baritone Meyn to his very best effort.

Witek Recital at Von Ende School.

At the Von Ende Music School, 58 West Ninetieth street, New York, this Friday, January 10, at 2.30 o'clock, Vita Witek, pianist, and Anton Witek, violinist, assisted



NEW PICTURE OF NIKISCH.

by Heinrich Warnke, cellist, will give the following program:

Variations and fugue for piano, on a theme by Händel.....Brahms
Sonata No. 1 for violoncello aloneBach
Concerto for violin in D minorBruch
Trio, op. 131, variations on an old Viennese songBeethoven

The educational advantages at the Von Ende School of Music embrace frequent hearing of standard works and novelties, performed by members of the faculty. Invitations are issued and result in the gathering of the true music lovers, who know that all music at the Von Ende School is sure to be interpreted in artistic fashion.

BROOKLYN

BROOKLYN, January 6, 1913.

Next week THE MUSICAL COURIER will publish a review of the concert given by the Flonzaley Quartet in the music hall of the Academy of Music, Tuesday evening, January 7. The works played were the Mozart quartet in D major (Kochel 499), the Tschaiakowsky quartet in D major, op. 11, and the Haydn quartet in G major, op. 76, No. 1.

The Boston Symphony Orchestra will have Elena Gerhardt, the German lieder singer, as soloist at the concert in the opera house of the Brooklyn Academy of Music, Friday evening, January 10. The order of the program follows:

Concerto in Ancient Style.....Max Reger
Variations on Theme by Hadyn.....Brahms
Three songs with orchestra—
Morgen.....Richard Strauss
Cradle Song.....Richard Strauss
Caecilie.....Richard Strauss
Jupiter Symphony.....Mozart

A Beethoven-Tschaiakowsky program will be offered at the New York Symphony matinee Saturday, January 11, with Mischa Elman as the soloist. The music for the occasion will be:

Symphony No. 5.....Beethoven
Violin concerto.....Tschaiakowsky
Marche Slav.....Tschaiakowsky

Clara Butt, the English contralto, who effected her reappearance in America at the Volpe Symphony concert in Carnegie Hall, Manhattan, last night (Tuesday), will give a joint recital in Brooklyn, with her husband, Kennerley Rumford, the English baritone, Thursday evening, January 16. The program for this evening follows:

Allerseelen.....Richard Strauss
Traum durch die Dämmerung.....Richard Strauss
Mit einer Primula veris.....Grieg
Zwei braune Augen.....Grieg
Mit einer Primula veris.....Grieg
Zur Johannisnacht.....Grieg
Mr. Rumford.
Rend' il Serenico.....Handel
Lusinghe piu care.....Handel
Von Ewiger Liebe.....Brahms

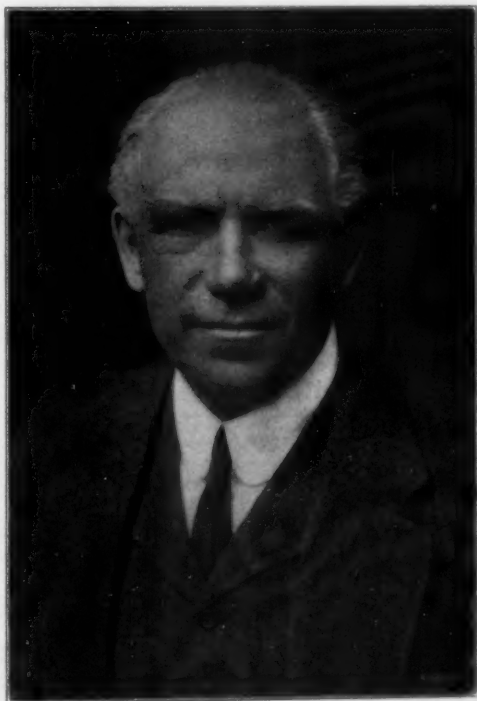
Bispham Sings in the Open Air.

PORTLAND, Ore., January 1, 1913.

(By Telegraph.)

To The Musical Courier, New York:

New Year's Eve David Bispham, the noted baritone, sang four solos in the open air before a great throng. A



DAVID BISPHAM.

special grandstand was erected. Chorus of 1,000 voices and band assisted. William M. Wilder directed. Notes distributed among the crowd, which joined in singing. Weather fine. Portland is working for sane celebrations.

JOHN R. OATMAN.

"Ariadne" made a tremendous hit in Coburg recently.

Der Nussbaum.....Schumann
Der Wanderer.....Schubert
Madame Butt.

Thy Beaming Eyes.....MacDowell
Why So Pale and Wan?.....C. H. H. Parry
The Roadside Fire.....Vaughan Williams
The Gentle Maiden.....Arr. by C. V. Stanford
Molleen Oge.....Arr. by C. V. Stanford
I Love the Jocund Dance.....Walford Davies

Mr. Rumford.
L'Angelus (Old Breton air).....Arr. by L. Bourgault-Ducoudray
Mandoline.....Debussy
The Early Morning.....Graham Peel
Women of Inver.....Raymond of Loughborough
The Leaves and the Wind.....Franco Leoni
Abide With Me (by request).....S. Liddle
(With organ accompaniment.)
Madame Butt.

Duet, Night Hymn at Sea.....Goring Thomas
Madame Butt and Mr. Rumford.
Harold Craxton at the piano.

A musicale will be given for the benefit of the East Side Clinic for Women and Children, Dr. Adelaide McConnell, founder and president, at the residence of Mrs. Robert J. MacFarland, 900 St. Mark's avenue, Brooklyn, on Wednesday evening, January 15. The president's cabinet of the New York Mozart Society, Mrs. Joseph Alexander Sellers, chairman, will present the following artists: Juliet A. Selleck, soprano; George Carre, tenor, Marie Stillwell Hagar, contralto; W. Paulding Denke, cello, and Edward Macium and Miss Hay at the piano.

Members of the Tonkünstler Society met last night (Tuesday) at Memorial Hall for the semi-monthly musicale. A. Campbell Weston, pianist, and Gustav O. Hornberger, cellist, played Georg Schumann's sonata for piano and cello. Louis and Henry Mollenhauer performed the Bach concerto in D minor for two violins, accompanied at the piano by Alexander Rihm. Frederick Gunther, basso, sang songs by Bemberg and Franz, and Vulcan's song from Gounod's opera, "Philemon and Baucis." The Schumann quintet was played as the closing number by the Messrs. Mollenhauer and Hornberg, David Schmidt and Ida Mollenhauer.

Paulo Gruppe Photographed in Liverpool.

Paulo Gruppe, the Dutch-American cellist, who arrived in New York this week aboard the Carmania of the Cunard Line, with Julia Culp and Coenraad V. Bos, closed a fourteen weeks' tour with the Pavlova Company shortly before sailing for this country. The cellist, with members of the company, were photographed at the railroad station in Liverpool, and the accompanying picture is one of the reproductions. Mr. Gruppe stands in the center of the group of five persons. The ladies on either side of him



PAULO GRUPPE IN THE CENTER.

are Miss St. Kuhn and Miss Plaskowiecka, solo dancers in the company.

Mr. Gruppe is to give his first New York recital of this season at Aeolian Hall, Monday evening, January 13. His program, published in THE MUSICAL COURIER last week, includes the Bach suite in C major, for cello alone. Accompanied by Max Herzberg, Gruppe will also play Saint-Saëns' first sonata, and pieces by Sinding, Hue and Popper.

Schumann-Heink in "Haensel und Gretel."

Madame Schumann-Heink appeared for the first time this year with the Chicago-Philadelphia Opera Company in

the Auditorium Theater, Chicago, singing the role of the Witch in Humperdinck's "Haensel und Gretel." Probably no operatic appearance in recent years has given her greater pleasure, for she delighted not only a large number of grown ups, but a big audience of children, who delighted in all of her actions. Glen Dillard Gunn, in the Chicago Tribune of January 2, had the following to say concerning the performance:

The great contralto cheerfully disguised her voice and personality in the role's traditional deformities of tone and feature, that the children young and old might make merry. Her reward was heard in the chorus of little voices raised in delighted exclamations to add sweeter accents to the beautiful score than may be found in all its wealth of beautiful melody. All who know her will know, also, that she found this reward sufficient.

Madame Schumann-Heink brought to the performance those atmospheric qualities that have been lacking in previous presentations here. It has been played as a sparkling comedy of child life somewhat inappropriately joined to music wherein sprightliness is frequently submerged in sentiment. So it went yesterday until the third act. But it became a fairy tale again when Schumann-Heink appeared; for behind all the weird make believe with which she invested the part there lurked a spirit of comfortable good humor. She was the witch of German peasant lore; not real, but an exaggerated accent, wherewith some genial grandmother embellished a narrative told with awkward and emphatic gesture and portentous inflection.

Maurice Rosenfeld in the Chicago Examiner said:

She celebrated her New Year's by giving a performance of the Witch in "Haensel und Gretel," at the matinee yesterday afternoon at the Auditorium. She designated it as her present to the children of Chicago. Madame Schumann-Heink was greeted with rapturous applause by the audience at the very first glimpse which we had of her as she looks forth from the ginger bread house. Later, when she came forth on the stage, and gave not only the very best vocal rendition, but also the most convincing histrionic portrayal of this operatic character which we have ever witnessed, the entire house paid enthusiastic tribute to the gifted (now of Chicago) operatic artist.

The critic of the Record-Herald said:

The chief feature of the performance was the appearance of Madame Schumann-Heink in the part of the witch; a part that one could have scarcely believed would be adapted to her majestic style of art. Yet the distinguished contralto was excellent in it. Madame Schumann-Heink sang her role in German. Madame Schumann-Heink was everything that was admirable, vocally as well as histrionically. (Advertisement.)

Klibansky Searching for a Great Voice.

As stated in THE MUSICAL COURIER a fortnight ago, a wealthy New York woman presented Sergei Klibansky, the baritone and vocal teacher, with a check for \$3,000, which Mr. Klibansky is to accept for training a great voice. The New York Sun, in its issue of December 25, published an interview with Mr. Klibansky in which he said:

Since coming to New York I have become persuaded that the tone quality of the good American voice is better than I found in Europe, and that American students surpass those of Europe in their willingness to work hard in order to become singers. In the competition by which I shall select the student who seems most worthy of having \$3,000 spent on his or her voice I make no condition except that those who enter it must have really good natural ability. To receive others would waste time on both sides.

Mr. Klibansky, before coming to this country, taught in the Stern Conservatory in Berlin. He now teaches at



SERGEI KLIBANSKY.

an uptown school of music and his private studio is at 212 West Fifty-ninth street, New York.

A. Bore—Yes, I learned to play entirely by ear.

Miss Bright—And have you never had an earache?—Judge.

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La Palme as Cendrillon and Rosina.

Beatrice La Palme, of the Montreal Opera Company, has added two more successes to many that she has previously made. The following notices tell of her singing and acting in "Cendrillon" and as Rosina, in "The Barber of Seville":

The Montreal Opera Company last night presented for the first time this season Rossini's well known composition, "The Barber of Seville."

Madame La Palme, as Rosina, last night was bright and vivacious. She used her voice with much skill, the bright music seeming to suit her better than that of the other roles she has been singing thus far this season. At the close of the lesson scene she received much applause.—Montreal Gazette, December 24, 1912.

Beatrice La Palme was the Rosina and Madame La Palme has not sung and acted so well in any other opera in Montreal. Nature intended her for roles like this. She sang the embellished measures with the ease and clarity of an accomplished coloratura



Photo by the Dover Street Studios, London, W.
BEATRICE LA PALME.

soprano, and with the refined phrasing which can never be dissociated from her work in any style of music. Madame La Palme has always been recognized as a sincere musician, and on this occasion she proved a brilliant comedienne as well.—Montreal Herald.

Madame La Palme was heard to great advantage as Rosina. She sang the florid music allotted to her with ease and sweetness, her coloratura work meriting the hearty curtain calls which she received.—Montreal Witness.

Madame La Palme came into her own last night and this is by far the best part she has given us this season. The wonderful control she possesses over her voice, which even though a little metallic is always melodious, was never better illustrated. Her characterization of the pert and saucy Rosina could scarcely have been improved upon and her rendering of the famous "Air du Myosotis" brought down the house. In such roles as these she is unexcelled.—Montreal Star.

"The Barber of Seville" gave Madame La Palme the occasion to receive a wonderful ovation last night. The part of Rosina seems as though it had been written for her. She sang it with a brilliancy that fairly took people's breath away. Her voice, so fresh and pure, carried right to the extreme parts of the house and each note was like the purest diamond. During the intervals one could hear people saying, all round, that it would be impossible for any one to be more perfect in that role. After the singing lesson, the public applauded during several minutes, giving her the largest ovation yet awarded to any artist this season.—Montreal La Press. (Translation.)

Madame La Palme as Cinderella was consistently good. Her appearance was pleasing, and her acting of a high quality. She sang especially well in the duets in which the opera is rich, those with M. Huberty in the third and fourth acts being first rate. In the scenes in the palace and in the forest her duets with M. Conrad were again excellent.—Montreal Gazette, December 25, 1912.

Beatrice La Palme, in the role of Cinderella, had a part that admirably suited her voice, and sang with all her usual art, and with a self confidence that contributed not a little to the spirit and success of the piece.—Montreal Witness, December 26, 1912. (Advertisement.)

Witherspoon Advocates Reserve Power.

"I have never forgotten," said Herbert Witherspoon, "a lesson I learned in Paris from a great French baritone, M. Faure. He said to me, 'Use your voice always so much,' and he put his hand across his wrist; 'use it when you feel like it so much,' and he put his hand above his elbow; 'but never use it so much,' and he put his hand above his shoulder. He meant that one should always have something in reserve and I have endeavored to follow his advice in my own work. 'You Americans are in too much of a hurry,' he also said. 'You come to Paris and study a year, and then you think you should be able to sing anything. You will not wait to grow.' That, I think, is

one of the best expressions I ever heard of the reason so many American singers fail to accomplish their proper work. They will not wait. How can they expect, with study of a year or two, to do things that artists abroad will not attempt until they have had years of study?

"It takes time for one's mind to grow and for one's voice to grow. Ideas grow like the trees. It is just as impossible to hurry their growth as it is to hurry the growth of a tree. And I believe that the voice grows with the development of the mind. One must have an ideal and work slowly toward that ideal. Year after year, as he keeps practising and studying, he finds he comes nearer and nearer to the ideal, until finally mind and voice act together and, in the end, he finds an understanding of his art, and when he reaches that understanding he suddenly discovers that he is grasping the ideal that has so long been in his mind. Such a process is purely a mental development acting upon the mechanism that makes singing, and that mental development cannot be forced. So many singers make a great mistake by coming to New York before they are prepared. What can a singer expect who, without gaining authority that comes only from experience, faces audiences and critics who are bound to make comparisons with the great artists who have established their places?

"When I returned from Paris I did not begin with New York. I had spent ten years in preparing for that event, but it was not too long, and I sang four years in America before I presented myself to a New York audience. Now, I have very decided ideas on the matter of a career as a singer of songs. I might have gone into opera long ago had I so desired, but I decided that it would be better for me to sing songs well than to sing opera poorly, for I know that experience in opera is just as essential as experience on the concert platform, so I got my concert experience first. Of the two it is more difficult to be a singer of songs than a singer of opera, because the former demands greater artistic ability. The opera singer has the aid of the stage manager, the conductor and the accessories, the scenery and orchestra, as well as the associate singers to help make effects for him and to fill in any weaknesses he may have. The opera singer does not therefore need to think as deeply as the concert singer.

"The singer of songs is wholly dependent upon himself and is compelled to exercise an enormous amount of cultured intelligence and brain work. The greatest test of the art of every opera singer is in a recital where he may call upon no outside influences for assistance in creating the proper atmosphere. The singer must do that himself, and change the atmosphere with each song, for each song requires a separate setting. It takes much thought to differentiate and create these settings. All such study takes one into the subtler things of music and teaches one the great necessity of reserve power. A singer can accomplish nothing who exercises his artistic powers to their full capacity. He must always have something in reserve. It has been my rule to store up reserve power, and to this I attribute my successful career as an opera singer, in spite of the fact that I have received all my training for this work right here in America. I believe that I am the only American singer who went straight from the concert platform into grand opera without previous experience and made a success of it. You must not think that I undertook operatic work without preparation. Not at all, for I was constantly preparing myself for it while doing my concert work. I never jump at things. I form my plans, then calmly and slowly work them out.

"Will I abandon concert work?

"No, that is a part of my artistic career that affords me the greatest pleasure, and I look forward to my concert tours, spring and fall, with keen interest. But to all young aspirants to operatic fame, as well as to those who wish to pursue a career as a concert singer, I would beg them to remember the greatest of all aids in the furtherance of their work: Reserve! Reserve! Reserve!"

Esperanza Garrigue's Studio and Plans.

Esperanza Garrigue reopened her classes at her residence studios, Heathcote Hall, 609 West 114th street, New York, January 2, after a complete rest during the Christmas holidays.

Madame Garrigue has booked an unusually large class for the coming season and will be assisted by her regular assistant teachers, Jesse Alexander Grey and Margarita Tratchatt-Betts, who will take charge of the waiting list. Madame Garrigue plans to go abroad earlier than usual this spring, taking a limited number of professional pupils with her, who will continue their lessons with her during the summer and remain in Europe to fulfill engagements before returning to sing in America.

Spain is mourning two of her most eminent musicians, Cecilio Roda, director of the Conservatory of Music and president of the musical society "Ateneo" in Madrid, who was also well known for his musical criticisms and a work on Schumann; and Valentin Arin, professor of harmony at the Conservatory and a talented organist. Both were members of the Spanish Academy of Fine Arts.

Kreisler's Tour with Boston Symphony Orchestra.

Fritz Kreisler's recent tour as soloist with the Boston Symphony Orchestra is eloquently described in the following press notices from several cities:

KREISLER AND THE BOSTON ORCHESTRA.

After Fritz Kreisler had played the first movement of Beethoven's violin concerto with Dr. Muck and the Boston Symphony Orchestra in Carnegie Hall last night, there was an outburst of demonstrative and prolonged applause which aroused the fear, after awhile, that it might be kept up for forty minutes or more as at recent political meetings in Madison Square Garden. After awhile, however, it fortunately subsided, and the musicians were able to continue with the *largo*, of which the soloist and Dr. Muck's players gave a most ingratiating and heart warming interpretation. Then came the merry rondo, which was played with no such vivacity and rhythmic swing that it lost its inherent triviality. Mr. Kreisler is the very embodiment of rhythm, and he makes every listener's nerves sway in time with his every accent.

The greatest achievement, however, was the first movement, in which Beethoven rises to the level of his highest symphonic flights. It is a tremendously long movement, but last night's audience would have been glad if it could have been prolonged by an hour. Never has the Boston Orchestra accompanied a soloist more sympathetically; never has Kreisler—or any one else, so far as our experience goes—played the solo part in such a clairvoyant manner. Clairvoyant is the only word that adequately describes the situation. The soloist seemed to be in a trance, getting his inspiration direct from Beethoven. It was stirring, thrilling, overwhelming—a feat such as only genius is capable of, and the audience—well, how it expressed its gratitude for this revelation of the real Beethoven has already been told.

Much of the almost unprecedented applause after this movement was due to the cadenza which Mr. Kreisler introduced—his own cadenza. There are several cadenzas to this great concerto, but all are card houses compared to the palace built by the great Austrian violinist. Mr. Horsman has aptly called it a "condenza"; it certainly does condense the substance of the whole movement in a marvelous manner, which makes one think of the "Leonora" overture, of which Wagner remarked that it summed up the whole opera "Fidelio." Beethoven himself could have never written this cadenza; he was a pianist, but not a violin virtuoso; and only a virtuoso of the first rank could have worked up the themes with such wonderful harmonies and ingenious additions of his own, yet always in absolute consonance with Beethoven's own manner. It was the climax of the musical season so far.

Tomorrow afternoon, Fritz Kreisler plays the Brahms concerto with the Boston Orchestra. It is useless to try to get seats; all were sold long ago. Surely Mr. Ellis will relent, and not keep the king of violinists for his orchestra alone. A Kreisler recital would rejoice the hearts of thousands who have been left out in the cold.—New York Evening Post, December 6, 1912.

If Ysaie's son and Elman's father were not ashamed to be standees last night to hear the Boston Symphony and Fritz Kreisler, it is no wonder all the little fiddlers in New York struggled with some of the biggest financiers to get inside Carnegie Hall. Fifty-seventh street was solid automobiles to Fifth avenue.

Then appeared Kreisler. The supple, muscular figure now in its prime, had outgrown no less the boyish prodigy than the later matinee idol days. A military haircut and a little mustache, with an upward curl that followed every mightier flourish of the bow arm, were all that old time admirers need know of his looks. The pulse beat of Beethoven's classic concerto was stirred with his vivid, virile interpretation. The baton of Muck wove vanishing arabesques of sound beneath the singing silences. And when Kreisler nervously tightened up his strings for that amazing two voiced cadenza of his own, like a high wire performer preparing the "dip of death," the most sedate musical assembly in social New York was fairly electrified out of its wonted calm.

The recalls were a sort of royal progress over the stage. Everybody, to the last gallery god and hundredth standee, knew there could be no encore. The two hour concert ended with Brahms' jolly student overture, which is anything but "academic."—New York Sun, December 6, 1912.

RIVAL VIOLINISTS ARE HEARD HERE SAME DAY.

YSAIE AND FRITZ KREISLER PLAY IN SAME HALL, BUT NOT AT THE SAME TIME.

The interesting feature of the day, without doubt, was the opportunity to compare methods and achievements of two such great artists as Ysaie and Fritz Kreisler, the latter making his first return here with the orchestra from Boston after a two years' absence. So far as this occasion is concerned the honors belonged to Kreisler.—New York World, December 6, 1912.

Mr. Kreisler's playing of Brahms' concerto was the achievement of a great artist, broadly eloquent, exquisitely poetical, free sometimes as an improvisation, yet with all its impulse of energy, perfectly symmetrical and perfectly poised. In its way almost as remarkable was the playing of the orchestral accompaniment, which is no "accompaniment," but the other half, an integral part of the concerto. Anything more beautifully molded to the soloist's desire, more instinctively appreciative of his intentions, more subtly modulated in every nuance of color and dynamics, more perfectly balanced in all its instrumental components is not easily to be imagined. So should this concerto be played, and so it is seldom played—but it is matter for artists, not artists or beginners. And so played it answers with its own voice the querulous complaint about a "concerto against the violin" and the traditional chatter about the muddy, thick, inexpressive instrumentation of Brahms, the orchestral composer.

The audience was naturally deeply stirred, and manifested it with a demonstration not often heard from matinee audiences. Mr. Kreisler was time and again recalled, and his triumph was preeminently deserved.—New York Times, December 8, 1912.

Mr. Kreisler and his companions soared heavenward again in the slow movement of the Brahms concerto and indulged in a tumult of joyousness in the finale. On the whole his performance surpassed that of Thursday evening in the Beethoven concerto.—New York Tribune, December 8, 1912.

Who is the greatest living violinist? Many think that Fritz Kreisler is; but Kreisler agrees with those who say that Ysaie is.

They are both very great, indeed. The best answer to the question is the one given by Goethe in commenting on the discussion as to whether he was Germany's chief poet, or Schiller: "You ought to be glad to have two such fine fellows!"—New York Evening Post.

MEMORABLE DAY AT SYMPHONY.

FRITZ KREISLER GIVES MASTERLY PERFORMANCE OF BEETHOVEN'S VIOLIN CONCERTO.

By Philip Hale.

The transition was not abrupt yesterday from the symphony to the concerto so wonderfully played by Mr. Kreisler. Schumann, naming things in the world about which nothing can be said, included this symphony and pages of Beethoven. As for the concerto, the first two movements are companionless in the literature of the violin, and Mr. Kreisler, by his musical intensity and consummate skill put the finale nearly abreast of that which preceded. There are performances that, in the splendor of their beauty, vie with the works themselves, so that the players led by a master hand and the chief interpreter whom they assist are all recreators. It would be an impertinence to chatter about Mr. Kreisler's technical skill, though this never seemed so imposing as it did yesterday, especially in the cadenza of his own invention. Of what avail would be the heaping of one superlative upon another in the rearing of a rhetorical monument? Such eulogy would ill become the dignity, nobility and pure but flaming spirit of the performance. In the routine of concerts there is now and then a great event brought about by the fortunate conjunction of violinist, conductor and orchestra working together in perfect artistry so that the musical thoughts and expression of a Beethoven assume new and fresh and entrancing shapes.—Boston Herald, November 20, 1912.

It is possible to play the violin part in the concerto with a large eloquence, a broad style, and an incessant amplitude of tone and accent that Mr. Kreisler does not choose to bring to it. Such grandiloquence is Mr. Ysaie's way with the music. It is possible

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also to clothe it in intensities of excited tone and excited feeling, which is Mr. Elman's way with it. To do so is to inflate the music to the peculiar temperament of the violinist. Beethoven did not write the concerto in the vein of the "Eroica" symphony or the third "Leonora" overture. He wrote it as so much beautiful and exacting music for the beautiful and achieving voice of the violin. It is not all power and sweep; it is very nearly all fineness and sensibility. Therein it meets Mr. Kreisler's matured talents and temperament half way, so that the music and the violinist exist for a time in a kind of spiritual fusion that completely and perfectly imparts it to those that hear.

Mr. Kreisler's tone is a tone of exquisite fineness and softness, meet for the velvety texture of the music. It is a tone of most sensitive suppleness that bends to every curve of a melody, to every lace-like filigree of ornament. It is a tone quick with delicate light and shade that makes its song, its figuration, its arabesque bright with changeable tints and half-tints. The play of light and shadow in it is nearly endless. It is furthermore a tone that can isolate itself like a fine and shimmering thread against the background of the orchestra or fuse itself with one or another of the instrumental voices. It is a tone that springs to every elasticity of rhythm, that can spin itself into the finest of transitions, gather without break or jar light force of a climax, or leap up dominant out of orchestral tumult. Above all, it is a tone that glows with the beauty of the song that it sustains, and yet in its own right is so full of sensuous loveliness that it falls halo-like upon prosaic figuration. Even in passages for purely technical display it works its charm of glowing and beautiful rhapsodie. The ear, the imagination, the whole listening being respond to such beauty of sound weaving its beautiful patterns upon the air.

A part of this beauty is the beauty of the violin, most human-voiced of all instruments; a part of it was yesterday the intrinsic beauty of the music; a part may even spring from the flawless technique of the violinist; but more than all the rest, the beauty lay in the mind, the imagination, and the spirit of Mr. Kreisler, transfiguring him, his music and his instrument. As the years pass La Duse has simplified and sublimated her acting until it has become of a rarely sensitive and suffused beauty, a beauty from within the actress' own mind and spirit for which play and personage are fortunate to be the means. Such beauty, by a similar process of simplification and sublimation, has Mr. Kreisler's playing of Beethoven's concerto now gained. It is hard to believe it matched in our time. And there he was, by the perverse prose of things, the husky, swarthy Viennese of full body and impassive face, who stood uneasily in the pauses of the concerto, and who strode on and off the stage like an alert man of business.—Boston Evening Transcript, November 25, 1912.

It is doubtful whether the present generation of Philadelphia audiences has ever heard better violin playing than that of Fritz Kreisler,

soloist last night at the second concert of the Boston Symphony Orchestra, in the Academy of Music. Generally acknowledged as the greatest living violinist, Mr. Kreisler was heard at his finest in the Beethoven concerto, D major, op. 61, which gave ample scope not only for a display of his technical mastery—as it does, indeed, to a very high degree—but equally afforded an opportunity for interpretation of the profoundly intelligent, one may even say of the profoundly inspired sort.

The authentic poetry of his playing was perhaps most evident in the conclusion of the first movement, where, after a long and complex working out, a cadenza leads up to the final statement of the theme, which concludes in a melodious and brilliant coda. A climax such as Mr. Kreisler achieved here is a thing to be remembered for a lifetime. The *largo* movement he played with surpassing delicacy and charm; lyrically, as it must be played, and yet with the finest shadings, the clearest sense of small but important values.

The final rondo, linked to this movement without a break, led up to a free cadenza, which Mr. Kreisler played with a brilliance that was astonishing. The applause following his performance lasted for seven minutes. It was undoubtedly sincere, and towards the end evidenced either unthinking bad taste or a mistaken sense of humor in its capricious demand for repeated acknowledgments from the artist. There was no encore.—Philadelphia Press, December 30, 1912.

An audience that filled every seat in Symphony Hall and occupied every bit of standing room along the side walls greeted Fritz Kreisler, the violinist, yesterday afternoon, at his only concert in Boston this season.

As magnificently as Mr. Kreisler has played before in this city, and as warmly as he has been received in the past, he never gave more keen pleasure to his hearers and never was his superb artistry greeted with heartier bursts of applause than on this occasion.

Kreisler's manner, like his playing, is always characterized by an air of simplicity, strength and grace. It was so yesterday. Usually in the past there has been a certain personal aloofness about him, however, that has almost verged at times upon hauteur, but yesterday there were few signs of this. The burning enthusiasm for his art and the music of the moment, which he has heretofore repressed beneath an intensely calm exterior, seemed to burst all bounds. Without an instant or a trace of sentimentality, yet with ever glowing sentiment; without a hint of extravagance, yet with much more abandon than has been his wont, he infused a visible fire into his work that made all his playing memorable.

Vivaldi's concerto, which is still in manuscript, a beautiful composition whose devotional sentiment is heightened by the touch of the organ, was given with noble appreciation by Mr. Kreisler and was received with marked favor.

The artist's own pieces, the Viennese caprice and Chinese tamboourine, two bits of rare musical beauty and exquisite characterization, were welcomed with extra warmth by the audience.—Boston Herald, December 2, 1912.

No one would suspect, to see the stout compact figure and the rather inert countenance of Fritz Kreisler, that here was a magician who could "pluck the heart out of the mystery music." There are many secrets to account for the magic of his art. Foremost is the wonderful variety and ineffable sweetness of tone. No living violinist surpasses—it is questionable if any equals—him in the delicacy and ethereal loveliness of tone that he brings from his violin. To sheer loveliness of tone production, Mr. Kreisler adds virility, an ardent temperament, a healthy but vivid imagination, and unbounded technique, which he uses not for display, but as a means to an end.—Washington Herald, December 4, 1912.

KREISLER CHEERED TWENTY MINUTES.

Not since the memorable first tour of Paderewski in America twenty-five years ago has a musician received such an ovation or performed so wonderfully as did Fritz Kreisler, the violinist, at the symphony concert at the Odeon yesterday afternoon.

An audience composed of professional and amateur musicians, who had gone expressly to hear the great German virtuoso, and of women, got up and applauded Kreisler for twenty minutes after he finished Beethoven's great concerto in D major. It was only when his auditors dropped their hands in sheer weariness that Mr. Kreisler was permitted to retire from the stage. When he played Bach's sonata as an encore the scene of wild enthusiasm was reenacted.

The musicians who came to hear Kreisler play said that he is incomparably the greatest violinist they had ever heard—much greater than Joachim, Sarasate and Paganini, and so far superior to the great Kubelik that there was, in their expert opinion, absolutely no basis for comparison.

From the moment he first drew his bow across the strings of his Guarnerius to the last note of Bach's sonata Mr. Kreisler held his audience breathless. Even the careless patron of music, who loves it but knows little about it, was held spellbound, and as one of them said afterward: "I don't know much about music or about the violin, but it strikes me that this man must be the greatest violinist that has ever drawn a bow across strings." Kreisler's performance marks a musical era in St. Louis. That its like will ever occur again is to be doubted. Such things happen but once in a lifetime. But the program will, literally, if not in spirit, be repeated at the Odeon tonight.

Mr. Kreisler may not be in such rare form. Something may occur to keep the concert from reaching the tremendous altitude of yesterday afternoon. In any event, it is worth while taking the chance of hearing the greatest violinist that has ever drawn a bow across strings.—St. Louis Republic, December 14, 1912. (Advertisement.)

Hensel Sings Lohengrin in Brussels.

Heinrich Hensel, who is remembered in New York for his admirable Wagnerian interpretations at the Metropolitan Opera House last season, has won another success, and this time as Lohengrin at a performance in Brussels. The following is a translation of a special despatch sent to Cologne (Germany) from Brussels:

Brussels, December 9, 1912.—Heinrich Hensel, the tenor from the Hamburger Stadttheater, scored a great success in the part of Lohengrin, which he sang in the German language at a performance in French, given at the Brussels Opera. His success was so emphatic that the management engaged him for three more "guest" performances. This is the first time that a German tenor was permitted to sing in his native language a Wagner part in an opera performed in French.

Heinrich Zöllner's opera, "Der Ueberfall," was given at Elberfeld recently.

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Norman Wilks Ready for American Tour.

Norman Wilks, the young English pianist who has just arrived in America for a tour, expressed his pleasure on being here, and in conversation gave his views on several phases of musical art.

In answer to the question of how he happened to undertake the journey, he replied: "Colonel Higginson, of Boston, attended my first recital in London in the spring of 1911, and evidently was impressed with my work because he immediately took steps for my present tour under the auspices of the Boston Symphony Orchestra. Of course, I was much pleased and glad of the opportunity, so here I am in New York but have hardly had time yet to get my bearings, for everything here is so very different from England. As I have been a professional artist for only three or four years I have not a great deal to tell you regarding my musical activity during that time. My family was opposed to my engaging in an artistic career, for in England, you know, they will not believe that you have any musical talent until you prove it. My father was somewhat musical but I cannot say that I inherited my love



NORMAN WILKS.

for the art or any talent I may possess from any of my family. I was always interested in music and when a mere boy sang in the private choir of the Duke of Newcastle. I had some piano lessons but never any really good ones until I left London. I have studied in Brussels and Berlin with Sevenants, Lamond, Breithaupt and Buhlig. But, I must tell you something funny. You know that I was once a business man—yes, I started life on the Stock Exchange, but soon found out that I was little fitted for it and turned back to music.

"How did I get my start?"
"Well, my friend, Lady Sibyl Smith, furnished me with an introduction to Sir Henry Wood. After hearing me play he advised me to go on. I gave three recitals season before last in London and four last year, and also played the Liszt E flat concerto with Sir Henry's orchestra. I was greatly flattered with my reception for I received nine recalls which lasted over seven minutes. I have just lately made a tour of the Provinces and met with excellent success. I was not over anxious to make my debut and held back until I felt that I was ready. I did not want to make the mistake so many young artists make, that of appearing before one's powers and art have matured, at least matured sufficiently to make a creditable debut.

"Now, I want to tell you about my name. It is a queer name because of the spelling. It was formerly spelled Wilkes, which is that of an old Kent family, but during the reign of one of the Georges—I forget which—one of the members got into some trouble and the royalty branch cut out the E, so now it is Wilks."

"What about this American tour?"
"Well, I expect to make my first big appearance with the Boston Symphony Orchestra at Albany, on January 27, but I shall play some smaller engagements before that date, notably a matinee at the Hotel Plaza. Leslie Faber will recite the poem 'Omar Khayyam,' with musical setting by Christopher Wilson, and I will play some solos. I expect also to give a New York recital, as well as one in Boston, Washington, Philadelphia and possibly in Canada. I recently played before the Duke and Duchess of Connaught, and they will be the patrons of my recitals there. I have several other dates with the Boston Orchestra, at Providence on February 4, at Hartford on March 4, at Cambridge on March 27, at Boston on March 28 and 29. At the first concert I shall use the Schumann concerto in

A minor, but I have ready the Beethoven 'Emperor' and C minor, the Mozart A major and the Liszt E flat."

"What are your favorite recital pieces?"

"I like Schumann, Chopin and Beethoven the best. I am also fond of Korngold's music. That boy is a great genius. I heard him play in Berlin and witnessed a most remarkable feat. On this occasion his trio was to have been performed, but the parts did not arrive, so he played the whole thing on the piano from memory, interweaving the various parts most skilfully. He is a very nervous young man and very white, and I hope that he will not be pushed too hard. I understand his compositions are already known in America and I am glad to hear this because he deserves it. Now I belong to the romantic school of players, although I stand firm on Bach and Beethoven. I do not care much for Debussy's piano music, yet I am very fond of 'Pelléas et Mélisande.' It is very difficult to play Beethoven for he is the hardest of all composers to interpret without being dull and academic. Young pianists do not play him enough. I shall use the 'Waldstein,' the 'Moonlight,' the 'Appassionata' and op. 110 sonatas. I have learned also op. 111, but would not dare play it for three or four years yet. That is a work which requires the greatest maturity of one's powers. Of course, I like Brahms, too."

"Have you heard the Boston Symphony Orchestra?"

"No, but I am anticipating the greatest pleasure in hearing it as well as in playing with it. Max Fiedler, the former conductor, recently said that the orchestras abroad do not respond nearly so well as the Boston and from other reports I believe this to be a wonderful organization. I have heard Dr. Muck conduct in Berlin and have always been impressed with his great ability and look forward to meeting him again with the keenest relish."

"Do you find it necessary to practise much?"

"Not over-much, but a little every day. I don't believe in overdoing anything nor do I believe in neglecting anything—just enough to keep one in the best of trim. You notice I have small hands and small fingers which I think are better suited to the piano, especially in the matter of tone production and technic, than the delicate hand and long fingers which are so admirably suited to the violin."

"Do you believe in the relaxed touch? I have been reading in Dr. Mason's memoirs that a certain touch which he calls 'the elastic finger touch,' is accomplished by quickly and quietly drawing the finger tips inward toward the palm of the hand, or slightly and partly closing the finger points as they touch the keys while playing. He claims that this action with the fingers secures a co-operation of many more muscles of the finger, hand and forearm than by the up and down finger touch, also that the tones are very clear and well defined and of beautiful musical quality."

"That is true. I am a firm believer in relaxation, not only in the fingers but in the whole body. Tension tends to produce a hard cold tone, and without flexibility good technic is impossible. Much of the hard tone one hears in public is due to nervousness. I have been surprised to hear a pianist who, in the privacy of his own studio, can produce a most liquid tone, but when facing an audience his nervousness unconsciously compels him to tighten up his muscles and his tone becomes hard and dry."

"And how have you enjoyed your visit in New York thus far?"

"Well, I've only been here a few days. New York is certainly a wonderful city, but the thing that impressed me most was the great frolic everyone had on New Year's Eve. That was a decided novelty to me and I was glad of the opportunity to see so interesting a phase of your life. You New Yorkers certainly know how to enjoy yourselves."

Sascha Culbertson's Stuttgart Success.

Sascha Culbertson, the violinist, who is now appearing in Europe, is meeting with marked success everywhere. Two translated notices from Stuttgart are herewith appended:

Sascha Culbertson gave a concert last night and proved his artistic value. He displayed a beautiful singing tone in the melodious nocturne by Chopin, and gave an excellent performance of Grieg's C minor sonata. He played Vieuxtemps concerto, with the difficult staccato passages, with great brilliance, and his performance of Bach's chaconne and Paganini's "Hexentanz" showed that he has mastered all the technicalities of his instrument. He was rewarded with much applause and compelled to play many encores.—From Stuttgart Deutsche Reichpost, October 19, 1912.

Sascha Culbertson, the young violin virtuoso, gave a wonderful performance of Grieg's C minor sonata, playing it with a singing tone of which he has the secret; his staccato notes, arpeggios, runs, trills and double notes were amazingly clear, and the enthusiasm of the audience grew with each number. He played exceedingly well Vieuxtemps' concerto, displaying in it a rich tone and fine shading, and also gave an excellent performance of Bach's chaconne. He gave a beautiful interpretation of the Chopin nocturne, and his closing number, Paganini's "Hexentanz," was an amazing performance, showing that he had completely mastered all the technical difficulties of his chosen instrument.—From Deutscher Volksblatt, Stuttgart, October 22, 1912. (Advertisement.)

The Success of ERNEST SCHELLING

As Acclaimed by the Daily Press:

MR. SCHELLING'S RECITAL.

The American Pianist Returns After Four Years' Absence.

It was four years since Ernest Schelling had played the piano in his native land. He has now returned, and made his first appearance yesterday afternoon at Carnegie Hall. Mr. Schelling's playing is remembered with pleasure as uniting many beautiful and artistic qualities. He was warmly welcomed yesterday, and his playing was listened to with many manifestations of pleasure. It is hardly the same as when he was last heard here. In some respects it has advanced and matured in style and grown in breadth and power. In this growth, however, Mr. Schelling seems to have changed the scale of his dynamics till he has reached the limits of the endurance of his instrument, and at certain times yesterday he passed beyond the limits in which the tone can remain beautiful. This was all the more striking because more than half of his program was made up of pieces by Chopin, and Chopin's music can bear this less well than most others. And yet this was often associated with a notable delicacy and variety of tonal color and a fine shading of dynamic effect.

Mr. Schelling began with Chopin's sonata in B minor, which he played with splendid fire and imposing spirit, in the first movement especially; his excess of power was already manifested here. The scherzo was taken at a speed so great that from sheer rapidity the outline of the phrase was at times indistinguishable. There was much beauty and poetical spirit in the large; the final presto was again somewhat aggressive in tone. Mr. Schelling played two nocturnes (op. 27, No. 1 and op. 15, No. 2) with poetical feeling; more in the second than in the first. And of the two études that he gave, the one in A flat from op. 10 was perhaps the finest of his Chopin in point of delicate tonal color and dynamic nuance. He played also the barcarole and the ballad in A flat with robust vigor and plenitude of tone; and at the end of the group he added the A flat étude from op. 25. There has been a good deal of discussion about the robust Chopin and the delicately fragile Chopin. It is not difficult to discern which side Mr. Schelling stands; and yet there is much to be said in favor of the other view, supported as it is by contemporary testimony of how Chopin thought and felt, wrote and played.

The remainder of the program was devoted to Liszt, to the elaborate B minor sonata, and to one of the "Chants Polonais," "Au Lac de Wallenstadt," and the polonaise in E. The performance of the sonata was in its way a magnificent piece of work. So, doubtless, Liszt intended it to be played, and so it makes an undoubted effect. Lovers of the sonata could enjoy it for the stirring spirit that went through it, the brilliancy and the bravura of Mr. Schelling's technique, especially in rapid octaves and other such passages, the evident sympathy with the music that was everywhere manifested, and the care with which its several sections were brought out and contrasted and adjusted to due relationship with the whole. As was natural, this performance called forth much applause.—*New York Times*, December 7, 1912.

MR. SCHELLING'S RETURN.

Ernest Schelling, a local pianist, who has been absent in Europe for three or four years, has returned to his native land, and he renewed his activities here at a recital in Carnegie Hall yesterday afternoon. Mr. Schelling has serious notions about his art and his duty toward it. That was plain from his program, which comprised two B minor sonatas, one by Chopin, the other by Liszt, with which were associated two groups of smaller, and equally well known pieces by the same composers.—*New York Tribune*, December 7, 1912.

SCHELLING'S RECITAL AT CARNEGIE HALL.

After an absence of four years, Ernest Schelling, the pianist, returned to his native land and made his first appearance in Manhattan yesterday afternoon at Carnegie hall. His program



consisted of pieces by but two composers, Liszt and Chopin, and he did justice in full measure to their compositions. His performance is masterful and earnest, and he plays with almost dynamic force, which is very largely necessary to bringing out the best expressions in Chopin. The Liszt sonata was perfectly rendered and was acknowledged by the audience with tremendous hand clapping.—*Brooklyn Standard Union*, December 7, 1912.

Ernest Schelling, the American pianist, was the soloist and played the Chopin concerto No. 2 with poetic feeling and brilliant technique.—*New York American*, December 27, 1912.

SCHELLING'S PIANO RECITAL.

Plays Chopin and Liszt with Large Tone, but Pleasingly.

Ernest Schelling, pianist, gave a recital yesterday afternoon in Carnegie Hall. Mr. Schelling was formerly a resident of this city, but in recent years has passed most of his time at his beautiful home near Nyons, between Lake Geneva and the Jura Mountains. His visits to America are infrequent, but none the less interesting. His program yesterday began with Chopin's B minor sonata and continued with two nocturnes, two études, the barcarole and the A flat ballad of the same master.

The second part was devoted to compositions of Liszt, the B minor sonata, "Chant Polonaise," "Au Lac de Wallenstadt" and polonaise in E major. It was a decidedly attractive program, especially for pianists and students of the piano. Liszt's B minor sonata is always one of their delights and there are not a few who love the "Wallenstadt" piece, if for no other reason than that it recalls, though faintly, the glories which one can see from the terrace of the Schloss Mariahalden.

Mr. Schelling's playing yesterday had clearly marked characteristics. It was very large in tone, very large indeed, and there were times when the liberality of sound was achieved at the expense of clarity and rhythm. On the other hand, it was true piano tone and the range of it was large. There was some judicious pedalling in the Chopin sonata and again in the ballade, but on the other hand Mr. Schelling's reading of the sonata as a whole was strong and of the scherzo in particular, poetic in spirit and touch. The barcarole and the ballade might have been better if taken at slower tempo.—*New York Sun*, December 7, 1912.

Ernest Schelling, an American pianist who has been living abroad for some years, gave a recital at Carnegie Hall yesterday afternoon. He produces a large tone and sometimes thinks too much of dynamics, but he has taste and individuality and his playing seemed to please an audience of good size. His program was given up to compositions by Chopin and Liszt.—*World*, December 7, 1912.

At Carnegie Hall yesterday afternoon, Ernest Schelling gave a piano recital devoted to the compositions of Chopin and of Liszt. Mr. Schelling played with full and agreeable tone and fluent execution. The feature of the recital was his finely dramatic performance of Liszt's B minor sonata. An audience of fair size applauded him warmly.—*New York Globe*, December 7, 1912.

Chopin and Liszt divided honors on Schelling's program, both masters being represented by their sonatas in B minor and by smaller pieces. The Magyar composer's cloud touching work, a veritable symphony for the piano, though written without the conventional breaks between movements, is one of the landmarks in music. Its inspired pages are filled with big, sweeping and original ideas, which Wagner unhesitatingly appropriated for his own use. But Liszt's sonata in B minor never has won popular recognition and few pianists have the courage of a D'Albert, a Bauer or a Schelling to give it a place on their programs.

Schelling's technical mastery was revealed in two of Chopin's studies—the one in A flat, and F major, op. 10 and op. 22. The "Aeolian Harp" étude he gave as an encore after the ballad in A flat.—*New York Press*, December 7, 1912.

Tchaikowsky's "Pathétique" symphony, Strauss' prelude, "Guntram"; the tone poem, "From Bohemia's Woods and Fields," by Smetana, and the Schubert-Liszt "Marche Hongroise" comprised the orchestra numbers performed by the Philharmonic. And they were well played under Josef Stranaky's direction. Ernest Schelling, an American pianist, was the soloist. He chose the Chopin second concerto, playing with excellent resources.—*New York World*, December 27, 1912.

Smetana's delightful tone poem, "From Bohemia's Woods and Fields," was heard and also Liszt's orchestral transcription of Schubert's "Marche Hongroise." The soloist was Ernest Schelling, who played Chopin's F minor piano concerto.

Mr. Schelling's solid style and fluent technique carried him successfully through the composition and there were parts of it which he interpreted with poetic sentiment.—*New York Sun*, December 27, 1912.

There was real nobility in the F minor piano concerto, the solo part of which was played in a manly and beautiful style by Ernest Schelling, with a large, singing tone and fine sentiment.—*New York Tribune*, December 27, 1912.

The soloist of the evening was Ernest Schelling, who played Chopin's second concerto in F minor. The pianist has plenty of technical ability and a crisp, clear touch.—*New York Press*, December 27, 1912.

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MR. SCHELLING USES THE STEINWAY PIANO

CHICAGO

CHICAGO, Ill., January 5, 1913.

Last Wednesday afternoon, January 1, Mischa Elman appeared before a large and enthusiastic audience at Orchestra Hall under the management of F. Wight Neumann. The program was as follows:

Sonata, D major, No. 1 Beethoven
G minor concerto Bruch
Trill de Diable Tartini
Ave Maria Schubert-Wilhelmj
Minuet Haydn-Burmester
Caprice Paganini-Vogrich
Siciliana Franceur-Kreier
Meditation, Thais Massenet
Zigeunerweisen Sarasate

The recitalist was not heard by this writer in his two first groups, the Beethoven sonata in D major and Bruch's G minor concerto. The balance of the program was made up of familiar selections, all of which were superbly treated by the famous violinist. Elman is one of the very few instrumentalists who plays with a sense of humor. He enjoys his audience, as his humor is reflected upon his face and the gaiety of the music lovers finds its way across the footlights and smiles are to be noticed on almost every face. This is a novelty. Heretofore only a few of the singers were able to bring hilarity to an audience, but this young man has the trick and he uses it cleverly. Elman furthermore pleased the devotees of the violin literature by masterful readings, wonderful technic and superb bowing. He had the audience spellbound and graciously acted in accordance with the wishes of his hearers by giving many encores. Mr. Elman brilliantly inaugurated the concert season of 1913.

The Theodore Thomas Orchestra honored the memory of the man for whom the hall has been dedicated at the concerts given in Orchestra Hall, Friday afternoon and

Saturday evening, January 3 and 4. The numbers presented were all by Beethoven and included the "Coriolanus" overture, symphony No. 8 in F major and the symphony "Eroica."

Mr. and Mrs. Theodore S. Bergey spent their Yuletide vacation at a house party given at the home of Judge Darroch in Kentland, Md.

Sibyl Sammis-MacDermid, soprano, appeared in conjunction with the St. Paul Symphony Orchestra last Sunday, December 29. The following criticism appeared in the Pioneer Press of December 30, 1912:

The seventh popular Sunday afternoon concert by the St. Paul Symphony Orchestra yesterday brought together a fair sized audience; and besides an orchestral program of varied interest, served to reintroduce Sibyl Sammis-MacDermid, the well known and popular Chicago soprano. The latter's numbers included the "Cavatina" from Gounod's "Queen of Sheba," "Dich theure Halle" from "Tannhäuser" and the following songs: "Er ist's" by Wolf, "The Child's Prayer" by Reger, "Cecilia" by Strauss, "If I Knew You, and You Knew Me" by MacDermid, and a lullaby sung from manuscript by Alexander McFadyen. Madame Sammis-MacDermid is by far the most satisfactory singer that has appeared at these popular concerts this season. Her voice is of lovely quality, and generous range. She uses it with considerable facility, and interprets with musicianly intelligence of a refined and high order. . . . It must be confessed that Madame Sammis-MacDermid has one of the most beautifully sympathetic and expressive voices that have been heard here in some time. In addition to this she has a charming personality and live spirit that count wonderfully in her work. Her performance aroused much enthusiasm.

Della Thal, the Chicago pianist, had a real ovation in Minneapolis last Sunday and has been re-engaged to appear with the Minneapolis Orchestra at Toledo on February 25 on its Eastern tour. On this occasion Miss Thal will play the Grieg concerto. Her success in Minneapolis with the Minneapolis Orchestra is verified by the eulogic criticisms which follow:

Yesterday's assisting soloist was Della Thal, the talented Milwaukee pianist who made her first appearance with the orchestra in its home city, though she has played with the organization several times on its spring tours, and, I believe, at Ravinia Park, Chicago. Miss Thal is a pianist to be reckoned with. She has poise, surety and authority and played MacDowell's D minor concerto with eloquence, poetry and technical competence. Her performance was a musical and artistic delight throughout, and was tastefully supplemented by the same composer's "Br'er Rabbit," a captivatingly humorous piano solo picture, as an encore.—Minneapolis Tribune, December 23, 1912.

The other American composition was MacDowell's second piano concerto, performed with Della Thal, the soloist of the afternoon, in the clavier part. This beautiful work, the orchestral part of which almost throughout is held in rich but sombre colors like some artistic tapestry of old, was nobly performed. Miss Thal proved herself a fine executant and a true musician, inspiring her flawless work with true poetry. Enthusiastically received, Miss Thal played one of MacDowell's most charming morceaux, "Br'er Rabbit."—Minneapolis Journal, December 23, 1912.

For the second time this season, the concerted work was the center of the Symphony Orchestra's Sunday afternoon program. All of us knew a rare treat was in store in hearing MacDowell's second piano concerto, but few had ever heard of Della Thal, of Chicago, who was to play the piano part. One of the many gains by the orchestra's concertizing and festival trips is the chance it offers Mr. Oberholfer to discover such genuine artistic talent as he found last year in Miss Thal. She brought out the pure poetry, grace and flights of fantasy of this wonderfully poetic composition, of which America may well be proud, with a thorough ability and certainty, graced with a true artistic modesty, all of which was a delightful surprise to Mr. Oberholfer's home audience.—Minneapolis News, December 23, 1912.

The American Guild of Organists will give the following program in St. Bartholomew's Church, Englewood, Tuesday evening, January 7:

Sonata in G, first movement Elgar
Dr. Louis Falk.
Processional Hymn 523, Forward Be Our Watchword Smart
First Sonata Borowski
Andante. Allegro con fuoco.
Nicholas DeVore.
Psalm 150 Walter

Magnificat, in E flat Aitken
Nunc Dimittis, in E flat Aitken
Sonata in C Blumenthal
Andante. Allegro Briso.

Hymn 65, As with Gladness Men of Old Dix
Address.

The Rev. H. W. Schniewind, rector of St. Bartholomew's.
Offertory anthem, O Zion, That Bringest Good Tidings. R. H. Warren
Meditation and Toccata D'Evry
Herbert E. Hyde.

Orison, Christ, We Do All Adore Thee Dubois
Recessional Hymn 510, Go Forward, Christian Soldier Edwards
The service played by C. Gordon Wedertz,
Organist and choirmaster of St. Bartholomew's.

Josephine Fuchs, professional pupil of the Bergey School, sang with much success an aria from "The Secret of Suzanne" before the Wicker Park Woman's Club last Tuesday afternoon, December 31. This was the third engagement of the young artist at the same club within the last few months.

Lulu Jones Downing, composer-pianist, gave recitations to music during the month of December in Macomb, Ill.; Peoria, Ill.; Madison, Wis., and Des Moines, Ia. In Chicago she appeared at the Englewood Club (Chicago composers' day) and gave a recital at the Virginia Hotel, at the Colonial Club and at the Hotel La Salle for the Playgoers' Club. Mrs. Downing's compositions have found a place on the program of many recitalists and have won favor from the public.

A complimentary piano recital by Sarah E. Paine, assisted by Myra A. Paine, violinist, and Emil Liebling, will be given at Kimball Hall on Tuesday evening, January 7. Among the numbers on the program may be mentioned the new menuetto scherzoso from the pen of Mr. Liebling.

At the children's holiday matinee, which took place on Tuesday, December 31, at the Illinois Theater, the orchestral program was played under the direction of Antonio Frosolono, the well known violinist and musical director of the Illinois Theater.

The North Shore Festival will present this year, among other offerings, "The Messiah" and the "Children's Crusade." A chorus of 1,500 voices will be heard on both occasions.

Léon Rains, basso of the Royal Opera of Dresden, and Hans Hanke, Russian pianist, will give a joint recital at the Studebaker Theater Sunday afternoon, January 19, under the direction of F. Wight Neumann.

At the Opera Club rooms in the Auditorium Theater the first of a series of opera musicales by Anne Shaw Faulkner, lecturer, and Marx E. Oberndorfer, pianist, took place last Friday morning, January 3. The lecture was on "Noel," the new opera by D'Erlanger, soon to be produced by the Chicago Grand Opera Company in Chicago. Miss Faulkner's reading was most interesting and she was ably seconded by Mr. Oberndorfer, who gave some excerpts from the score with his accustomed artistry. At the close of the lecture both artists were tendered a warm reception.

Fannie Bloomfield Zeisler will give her annual piano recital Sunday afternoon, January 12, at the Studebaker Theater, under the direction of F. Wight Neumann. The program is as follows:

Etudes Symphoniques (Etudes en Forme de Variations).
op. 13 Schumann
Ballade, op. 38 (by request) Chopin
Mazurka, op. 7, No. 1 Chopin
Etude, op. 25, No. 7 Chopin
Etude, op. 10, No. 5 Chopin
Valse, op. 42 Chopin
Prelude No. 24, D minor Otterstroem
Prelude No. 10, C sharp minor Otterstroem
Fugue No. 10, C sharp minor Otterstroem
Romance (No. 9 from op. 24) Sinding
No. 6 from Piano Pieces, op. 25 Sinding
Gavotte, op. 144 (apres op. 126, No. 3) Chaminade
Mephisto Waltz (Der Tanz in der Dorfschenke, 2te Episode aus Lenau's Faust) Liszt

The last operatic concert of the season will take place Sunday afternoon, January 26. A grand Wagner anniversary concert will be given on that occasion by the Apollo Musical Club (300 singers) and the Chicago Grand Opera Orchestra, assisted by five noted singers. The concert will be under the direction of Cleofonte Campanini and Harrison M. Wild.

On Sunday afternoon and evening, January 19, Adeline Genée will be seen in two dance programs with her own company, the Chicago Grand Opera Company ballet, members of the Chicago Grand Opera Company and a full orchestra.

The Commonwealth Edison Orchestra will give a concert in Orchestra Hall Thursday evening, January 16. The orchestra will be assisted by Sibyl Sammis MacDermid, soprano. The orchestra used for this occasion is composed entirely of Commonwealth Edison employees, numbering

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seventy-five, under the direction of Morgan L. Eastman and under the management of Charles A. Lind. The orchestra will play selections by Verdi, Luigini, Mendelssohn, Tobani, Gounod, Suppe and Rosey. Mrs. MacDermid will be heard in Tosti's "Goodbye" and a group of songs from the pen of her husband, James G. MacDermid—"Fulfillment," "Charity" and "If I Knew You and You Knew Me."

The marriage of Violet Hatch and Harry Irving Culbertson, which took place last Thursday evening, January 2, at the residence of the bride at 5164 Michigan avenue, is of interest to the musical profession. The Rev. Clarence Burkholder, pastor of the Washington Park Congregational Church, performed the ceremony. Mr. and Mrs. Culbertson left for California on their wedding tour and are not expected to return to Chicago until next fall.

A series of six lecture-recitals on the "Art Song" will be given by Edward Clarke, under the auspices of the Ameri-

can Conservatory. Three recitals will be given at Kimball Hall and the others at the Conservatory Lecture Hall. The program of the first recital will include the earlier German writers. It will be presented at the Conservatory Lecture Hall, Friday morning, January 17, at 11 o'clock.

Teachers of piano from adjoining States, attracted by Celene Loveland's work among her pupils, already are inquiring about her summer rates. Aside from the regular private lessons Miss Loveland is an excellent coach.

Advanced piano pupils of Kurt Wanieck and Frank van Dusen, violin pupils of Herbert Butler, and voice pupils of Charles La Berge, will furnish the program for the recital to be given by the American Conservatory, Saturday afternoon, January 11, at Kimball Hall.

RENE DEVRIES.

Genee Delights the Mozart Society.

Adeline Genee has danced many times publicly in New York during the past month, and in addition to these appearances the "Danish genius of Terpsichore" has appeared at several private entertainments in the homes of wealthy New Yorkers. The members of the Mozart Society, too, engaged Genee and her company for the club's gala New Year's musicale at the Hotel Astor, Saturday afternoon, January 4. In keeping with the holiday spirit the Genee troupe gave their production on the stage of the beautiful Belvedere on the tenth floor of the hotel, far away from the noise and disturbance of more prosaic affairs. This charming hall was covered with green draperies and greens and was as warm and balmy as a sunny day in Florida. For the entertainment the hall was darkened, but here and there soft tints of light peeped out from the electric bulbs underneath the graceful leaves. It all suggested fairyland, and the fairy like Genee, in her varied costumes, helped to complete a perfect illusion.

The orchestra which tours with Genee opened the program (under the direction of C. J. M. Glaser, Genee's musical director) playing Adam's "Si j'étais Roi" overture. Then the rich nine colored curtain was rolled back and there stood Genee and Mr. Volinin in the costumes, which were exact reproductions of "La Camargo and her dancer, M. Dupres," the famous painting by Laneret. The pair, Genee and Volinin, danced an exquisite gavotte by Rameau, and another dance by the same classical composer. It was a wonderful exhibition of grace and the perfected technic of the art of dancing. Almost like magic Genee appeared a second time before the footlights, this time alone, wearing another lovely creation, and she once more charmed her splendid house in a group of old dances arranged by Dora Bright, which were the same once danced by Marie de Salle, a former idol in England and France.

While Genee withdrew to change her costume a third time eight members of her company interpreted the familiar Boccherini minuet in the daintiest fashion of the Crinoline period. When Genee reappeared she gave Johann Strauss' entrancing waltz, "Promotionen," during which she appeared more fairy like than ever. While she rested the orchestra opened part second with a ballet suite by Rameau. Next, three members of the Genee organization, the Misses Peters, Mortimer and Pruzina, danced some "Songs without Words," which the published program credited to Schumann.

Miss Schmolz, one of the most skillful members of the Genee company, supported by Mr. Volinin, danced three delightful numbers, an adagio by Hauser, a mazurka by Chopin, and "Butterflies," by Steinke, after which the members of the society and their guests centered their attention on Genee, as she gave more marvelous exhibitions of "Poetry in Motion" in Gounod's "Danse à la Taglione," Drigo's "Polka Comique," and a wild hunting dance arranged after old English melodies by John Peel. M. Volinin appeared with Genee in the Drigo polka, but the "Taglione" and hunting dance were executed by the star alone. In the Gounod number she wore a fairy like costume, and in the hunting scene she was dressed as if ready to mount a horse and ride away. Her fleet movements in the closing number were so exhilarating that the audience swayed their bodies as Genee went through the swift and rhythmic measures. The famous dancer was many times recalled and at the close received a roaring ovation.

Before the entertainment Mrs. Noble McConnell, wearing a simple but rich gown of black chiffon velvet, made some announcements from the stage, and invited the officers and committees to meet at her home, on West End

avenue, the first of every month to transact the necessary business for the society. After the entertainment refreshments were served in the Belvedere and corridor above.

The next musicale takes place Saturday afternoon, February 1, and the midwinter evening concert, Wednesday, February 19. Madame Schumann-Heink is the star for the concert. The artist for the musicale will be announced next week.

Chilson-Ohrman January Engagements.

Following is a partial list of dates that Luella Chilson-Ohrman, the Chicago soprano, will fill in January:

January 2, recital, Martine Hall, Chicago.
January 4, recital, Blackstone Hotel, Chicago.
January 14, recital, Mankato, Ill.
January 15, recital, Decatur, Ill.
January 18, recital, Pillsbury Academy, Owatonna, Minn.



Photo by Matzene Studio, Chicago, Ill.
LUELLA CHILSON-OHRMAN.

January 19, recital, Rochester, Minn.
January 21, recital, Fargo, N. D.
January 22, recital, Beton, Tex.
January 23, recital, Houston, Tex.
January 25, recital, St. Louis, Tex.
January 27, recital, Charleston, Tex.
January 28, Streator, Tex.
January 29, recital, Champaign, Ill.

Madame Ohrman has made an enviable reputation throughout the country for her finished recital work, and she is booked for recitals for most of February throughout the Far West and Canada.

Susie Ford, Mrs. Ohrman's accompanist, will tour with her.

From Santiago de Cuba one learns that the Sociedad Beethoven gave a concert in honor of Massenet. Capable soloists and a splendid orchestra under the competent leadership of Rafael P. Salcedo interpreted some of the late composer's most popular works.

The Return of LÉON RAINS

Prior to his first American Tour, which will terminate on the Pacific Coast about May 10, including an appearance with the

New York Philharmonic Orchestra, January 29

Mr. Rains will give his first SONG RECITAL IN AMERICA at the New Aeolian Hall, on the evening of January 11, at 8.30, assisted by Roland Bocquet at the Piano.

PROGRAM

1. Der Wanderer, Op. 4, No. 1 Schubert
Der Doppelgänger, Schwanengesang, No. 13 "
Auf dem Kirchhof, Op. 105, No. 4 Brahms
Verrath, Op. 105, No. 5 "
2. Gesellenlied Hugo Wolf
Der Tambour "
Der Genesene an die Hoffnung "
Der Feuerreiter "
3. Die Bernsteinhexe, Op. 11, No. 14 Hans Sommer
Nachts, Op. 9, No. 5 "
Ellen, Op. 5, No. 5 Roland Bocquet
Herdgluck, Op. 5, No. 1 "
4. Zueignung, Op. 10, No. 1 Richard Strauss
Winternacht, Op. 15, No. 4 "
Mit deinen blauen Augen, Op. 56, No. 4 "
Lied des Steinklopfers, Op. 49, No. 4 "

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MARCoux AS SCARPIA.

VANNI MARCoux BARITONE of Boston Opera Co.

His impersonations of "Scarpia" in *Tosca*, "Athanel" in *Thais*, and "Dr. Miracle" in *Tales of Hoffmann* are declared by critics to be the highest examples of vocal and histrionic art. Some recent press notices:—

TOSCA

Boston Journal, Dec. 3, 1912.—Marcoux's Scarpia is better vocally than that of others who have made a great reputation in the part. But it is best of all in its tremendous sweep of emotions—a melodramatic figure such as Sardou loved to draw for his Parisian public, full of meanness and power, a petty tyrant by chance holding the fate of the Roman singer and her lover in his hand.

Boston Advertiser, Dec. 3, 1912.—Marcoux was vocally fully up to the part. Marcoux pleases us better as Scarpia than Renaud did. Last night there was a degree of realism in the character that was not without its effect, and Marcoux was never in better voice. The death scene was also given with fearful realism. Possibly this is the best course. It is more than possible that a toned-down version of "La Tosca" would be but a tepid affair.

Boston Post.—Mr. Marcoux's Scarpia is far greater than it was last year. Last night, according to his idea of his part, Mr. Marcoux was unsurpassable. Cruelty, power, tortured desire, were writ large upon the face and the bearing of a distinguished personality, and in how masterly a manner was all this set forth, what acting, what diction, what inimitable art prevailed throughout, and made the more telling the multiplying revelations of atrociousness. Mr. Marcoux surpassed himself, and his Scarpia was one of the greatest impersonations ever seen in opera in this city.

Boston Herald.—Mr. Marcoux's Scarpia was seen here last season. It is a carefully considered and striking performance. In the French drama Scarpia was quieter, more subtle, and thus the more horrible. This conception would not be so effective in the opera. And so one of John Webster's Italian villains would have to be coarsened and made more ruffianly for operatic purposes.

THAIS

MARCoux GIVES POWERFUL PRESENTATION

Boston Post, Dec. 8, 1912.—Mr. Marcoux made a real effect by his entrance in the second scene of the first act, and he was genuinely impressive in Act II. His prayer when he entered the room of the courtesan was the simple and profound appeal of a man in temptation, taking counsel of himself and the powers above. Not for an instant did this scene fall from its high level, and the picture at the end, the man of God erect and defiant, the woman, writhing and overcome by her emotions, was truly effective.

And Mr. Marcoux's impersonation was finely molded. Very soon there was felt the note of desire. Watching this, one unconsciously realized how near the passion of asceticism might be to the passion of the flesh. And gradually these merged. In the desert, near the convent which was to shelter the woman he had saved, Athanel's longing was more manifest. At the end of this scene the fanatic became fully conscious of it and fell, smitten. The metamorphosis was never more skillfully contrived. There was not a missing link in the dramatic development, from the moment that Athanel, on the banks of the river, dreamt of the spiritual conquest of Thais of Alexandria, to that time which saw him, mad with desire, at her deathbed.

Boston Advertiser, Dec. 9, 1912.—Marcoux, as Athanel, won a complete success. His song to the Cenobites stirred the audience, if not the monks. His solo on the terrace of Nicias aroused further plaudits. Most impressive, however, was his scene at the home of Thais. In this, both artists rose to great heights and aroused the house to a tumult of applause. His work in the oasis duet showed a smoothness that was an excellent foil to his more dramatic passages.

TALES OF HOFFMANN

Boston Advertiser, Dec. 5, 1912.—And through the suggestion of evil genius, Lindorf, Coppelia, Dapertutto and Dr. Miracle, Vanni Marcoux gloriously satisfied.

Boston Transcript, Dec. 5, 1912.—In the inflections of his voice and in his acting, Mr. Marcoux now makes this Miracle more the sinister and fantastic human being in whom Death lives disguised than the insinuating fiend of his earlier version.

PHILADELPHIA

PHILADELPHIA, Pa., January 5, 1913.

For the first pair of concerts which ushered in the new year, under the direction of Leopold Stokowski, on Friday afternoon and Saturday evening, January 3 and 4, the following program was presented:

Symphony, E flatMozart
Piano concerto, E minorChopin
Rudolph Ganz,
Die ToteninselRachmaninoff
Overture, SakuntalaGoldmark

With Mozart to lead for classic, Rachmaninoff as representative of the most modern Russian school, and Goldmark's "Sakuntala," the lovers of symphony music had an unusually interesting and attractive session. Nothing finer could be desired than the way Mr. Stokowski interpreted the Mozart symphony. Each movement was a new delight and so fascinating that it seemed brief. The new number by Rachmaninoff was as somber as its title was suggestive. It seemed a strange subject for music, for, as Mr. Goepf says in his notes, nothing could be more devoid of action. But it was interesting to trace the emotions which, closely related to each, formed the ideal the composer had of the lonely island. The climaxes were splendid glimpses of a brighter side. Rudolf Ganz, the pianist, played the Chopin concerto in a manner that gave great pleasure. His tone was always beautiful, and sincerity is a dominating quality of his interpretative ideals. Technically he is master of every difficulty. He responded to a most enthusiastic recall. The entire program was another proof of Mr. Stokowski's power of command over his men and his hearers. Perhaps it is the greatest triumph of music for a conductor to guide his audience into unconsciousness of all else but the beautiful music. Mr. Stokowski does this and makes us glad every day that we have an orchestra worthy of the men and the management.

Mischa Elman, who created such a furore of applause at last week's symphony concerts, will give a recital at the Academy of Music on Tuesday afternoon, January 14. The recital is under the local direction of Charles Augustus Davis.

Music lovers of this city will receive with pride the demonstrating announcement that its orchestra has become one of the few great musical organizations of the country. It has been engaged to appear on February 18 as an integral part of a festival concert to be given at the dedication of

Rudolph Ganz in Pictorial Poses.

During his recent stay in San Francisco, where he won a most enthusiastic ovation, Rudolph Ganz, the noted



RUDOLPH GANZ ON SUMMIT OF MOUNT TAMALPAIS, CAL., ILLUSTRATING A SUSPENSION.

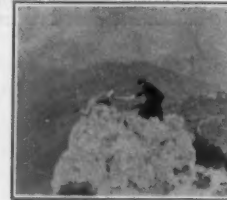


RUDOLPH GANZ AND HIS ARTIST PUPIL, WARREN D. ALLEN, OF BERKELEY, CAL.

Swiss pianist, homesick for higher altitudes, climbed Mount Tamalpais, near San Francisco, with two of his



RUDOLPH GANZ AND HIS FORMER PUPIL, EUGENE SCOTT, OF SAN FRANCISCO, ON HORSEBACK UP ON MT. TAMALPAIS.



RUDOLPH GANZ WITH HIS PERSONAL STEINWAY COMPANION ON AN UNEVEN KEYBOARD.

former pupils. An obliging camera enthusiast furnishes the snapshot results depicted herewith.

Mr. Frankleigh—I have a nervous headache tonight.
Miss Queeler—I've heard that music will cure anything or a nervous origin. Shall I sing for you?
Mr. Frankleigh—Oh, it doesn't ache as bad as that.—London Opinion.

a newly erected municipal auditorium in Springfield, Mass. Mr. Stokowski and the entire orchestra will participate, and the soloists will be Madame Sembrich and Pasquale Amato. The recognition of the orchestra and Mr. Stokowski is a merited and marked compliment.

The Choral Society gave its annual performance of "The Messiah" on Monday evening, December 30, in the Academy of Music. Of all the music written to voice the gladness of the Christmastide none excels this masterpiece. The preparation for this concert was a foregone conclusion of its impressive and reverential rendering. The soloists, with the exception of Arthur Middleton, bass, are favorites with Choral Society supporters. In the opening number, "Comfort Ye My People," Mr. Douty sang most effectively. Miss Miller's numbers, "He Shall Feed His Flock" and "He Was Despised," were beautifully rendered. Miss Keeley sang, with excellent conception of the score, "I Know That My Redeemer Liveth." Mr. Middleton was enthusiastically received and responded to an encore. The chorus never sang better, especially the "Hallelujah Chorus." The choral was accompanied by a full orchestra. This is the only organization in the city which adequately presents oratorio, and neither labor nor expense are spared to give them proper performance. The large audience on Monday evening was an assurance of its loyal support. Henry Gordon Thunder, as usual, conducted.

The Boston Symphony Orchestra, Dr. Karl Muck conductor, will give its third concert of the season on Monday evening, January 6, in the Academy of Music. Madame Matzenauer will be the soloist. Owing to engagements with the Metropolitan Opera Company, Madame Matzenauer was available for only two concerts at this time, and that Philadelphia comes in for one is good fortune. She will sing "Abscheulicher" aria from Beethoven's "Fidelio."

The Leefson-Hille Conservatory of Music, 1524 Chestnut street, resumed work on Thursday, January 2.

The Fellowship Club, of West Philadelphia, will give its first private concert of its tenth season on Tuesday evening, January 7, at the Academy of Music. The club will be assisted by Madame Curtis Colwell, soprano, and Robert Armbruster, pianist. William Kessler is conductor.

JENNIE LAMSON.

Dan Beddoe in "The Messiah."

Dan Beddoe, the noted tenor, sang in "The Messiah" at Aeolian Hall, New York, on Wednesday evening, December 18 last, under the baton of Walter Henry Hall, and the complete success of Mr. Beddoe on that occasion is shown in the following notices that appeared in the New York daily papers.

Mr. Beddoe is also well known to lovers of oratorio, and his singing had many excellent qualities.—New York Times, December 19, 1912.

When Mr. Beddoe sang there was occasion for rejoicing.—New York Tribune, December 19, 1912.

Dan Beddoe, the tenor, was a model of oratorio style as developed in America before now.—Evening Sun, December 19, 1912.

Dan Beddoe, experienced artist that he is, was heard to advantage in the tenor part.—New York Press, December 19, 1912.

Lillian Blauvelt and Dan Beddoe are familiar in oratorio. Each in good voice sang well and with proper enunciation of the text.—Evening World, December 19, 1912.

Mr. Beddoe distinguished himself by his complete mastery of the extended phrases of such numbers as "Every Valley" and by his clear enunciation.—The Sun, December 19, 1912.

Mr. Beddoe's training and experience in oratorio as well as his telling voice fit him to sing the difficult tenor music with fluency and authority. It was a delight to listen to his easy finished delivery of "Every Valley."—Commercial Advertiser, December 19, 1912.

Mr. Beddoe has a pure tenor voice of unimpaired quality, and he sings with absolute ease, perfect conviction and marvelous flexibility. His high tones come with a silvery clarity, and he is past master of oratorio style. In his phrasing, legato singing, and everything which depends upon breath, Mr. Beddoe has a supreme advantage because there are few singers in whom the breathing is so admirably developed, or who understand the application as he does. From the "Comfort Ye" to his last solo, his numbers were unalloyed delight, and his diction was not the least of his equipment.—Evening Mail, December 19, 1912.

The present writer was more than pleased at a recent performance of "The Messiah" in Aeolian Hall to hear Dan Beddoe sing "Every Valley" in correct tempo and without breaking one of the long phrases which Handel scattered through it so generously. Mr. Beddoe showed a masterly breath control and he employed it to do justice to a beautiful piece of music. That is artistic singing and makes the informed hearer glad.—The Sun, December 20, 1912. (Advertisement.)

GREATER NEW YORK

New York, January 6, 1913.

Claude Warford has competent and available pupils ready to step in and save the situation, as was the case when, on the repetition of the Christmas cantata, "Son of the Highest," the solo contralto was called away to Pennsylvania and the soprano fell ill. Thereupon he called in two pupils, who filled the bill most acceptably with credit to themselves and their instructor. This was at the Methodist Episcopal Church of Morristown, N. J., last week, of which church Mr. Warford is musical director. A hobby of Warford's is settlement work, and from time to time he either gives a song recital for the worthy cause, or interests some of his artist pupils. January 9 Mr. Warford, assisted by John Lindsay, baritone (a pupil), will give a joint recital at Greenwich House. Other Warford dates are: Paterson, N. J., January 9; Brooklyn, January 16, and Morristown, N. J., January 24. Mr. Warford, owing to his limited time, sings far too little to please his admirers, and this is because he is so busy teaching, together with elaborate choir work, that it leaves him but little time to keep in condition for public singing.

The Kriens Symphony Club begins rehearsal tonight, Wednesday, January 8, in studio 839 Carnegie Hall. The object of this newly formed organization is the cultivation of symphonic music, by music lovers and students who cannot do so in a professional way. To derive the greatest benefit, to absorb the greatest good from standard works, is not only to hear them, but actually to play them. This orchestra also will be an excellent school for students who wish to obtain the orchestral routine necessary before soliciting entrance to the professional orchestra. Then too, this orchestra will serve the deserving and ambitious soloist, who would like to hear the orchestral accompaniments to a violin concerto, piano concerto, vocal aria, etc. The orchestra is large and entirely complete in wind and brass choir, and is on an entirely independent basis, has no traditions nor policies to adhere to, nor class distinctions to follow. Concerts will be given at regular intervals, thus stimulating the interest in the rehearsals and greatly varying the repertory. Mr. Kriens is a conductor of European note, having conducted important orchestras; in fact, coming to this country as conductor of French grand opera in New Orleans. Men, women, boys and girls will be admitted, ability and fitness being the only requirements. For all further information apply to Christian Kriens' Studio (phone, 2223 Columbus), 345 West Seventieth street.

The Lambord Choral Society gave a program of compositions by Richard Strauss last Sunday, at the Mariner Studios, 250 West Eighty-seventh street, which was attended by a large number of people interested in music, amateurs and society people. Benjamin Lambord, conductor of the choral force, known as an excellent composer and pianist; Edward Manning, violinist, and Gilda Varesi, reader, furnished the program. The next musicale is to take place Sunday, February 2, all the music to be by Beethoven.

Louis Hintze, violinist, composer and coach, whose recent experience as temporary inmate of a hospital resulted in recovered health, is spending some time at Oak Court Hotel, Lakewood, N. J., recuperating and doing some professional work.

Manfred Malkin, the pianist, whose Carnegie Hall recital with Ysaye is set for February 13, is to play both solos and duos with the great violinist. The Paris press praises him warmly, the present writer having seen clippings from *Le Figaro*, *Le Temps*, *La Liberté*, *L'Echo de Paris* and *L'Intransigeant*. Mr. Malkin studied in the Paris Conservatoire in the same class with Thibaud and Enesco, and it is safe to say that as large an audience as Carnegie Hall will hold will hear him February 13.

Mrs. Auguste Siener has the honor of announcing the marriage of her daughter,
Mrs. Auguste Siener Earle.

Mr. George Michael Heintz,
Saturday, November 23,
at Buffalo, N. Y.

Mrs. Heintz is a gifted pianist, has a degree from Columbia University and one from the University of the State of New York, Mus. Bac. Mr. and Mrs. Heintz reside at 84 Russell avenue, Buffalo, N. Y.

Parson Price has issued a circular with a list of professional pupils, over twenty new names since October, and others booked to begin this week. Some of the new pupils are very promising, among them Leona Watson, Reggie Wallace, Mary Christian, Mrs. George E. Carhart, Margorie Schmahl, Ethel Clayton, Beverly West, Edith Yeager,

Diva Marolda, John Thomas Owen, Walter J. Connolly, F. L. Siegel, etc. Among the old names on his list are Maude Adams, Julie E. Herne, Julia Marlowe, Francis Starr, Doris Keane, Marie Cahill, Tali Eesen Morgan, E. H. Sothorn, Dan Protheroe, Mus. Bac.

Herman Spielter, pianist, composer, conductor, and accompanist, has been especially busy in the latter capacity this season. He was official accompanist at all the Sunday afternoon concerts at Irving Place Theater last November; accompanist at Clara Svenon's recital, Aeolian Hall, December 29, and at various recitals and concerts. With his family he usually spends the summer in Germany, where he has a home near Hamburg.

Filoteo Greco, teacher of Donna Easley, whose debut recital at Aeolian Hall a month ago was such a success, has long been known as a leading vocal teacher of the real Italian method. Etta Miller Orchard, soprano of the Marble Collegiate Church until bad health compelled her relinquishing the position, was one of his leading pupils. Many of his compositions have been published, and five recent works are to be sung at the next concert of the Manuscript Society, at the National Arts Club, January 30.

The New Year's luncheon of the American Guild of Organists, given at Hotel St. Andrew (H. Brooks Day, chairman of the committee of arrangements), passed off successfully, some half a hundred members being present; an average number. Every dinner or lunch seems to bring out more lady members, no less than nine being present at this affair, as follows: Mrs. A. R. Fazarkas, Mrs. L. D. Odell, Mrs. Harley, Mary A. Liscomb, Miss F. M. Spencer, Edith Blaisdell, Miss M. A. Coale, Margaret Higman, of Los Angeles, Cal., Winifred Rohrer, of Denver, Col. Warden Frank Wright, presiding, told of the twenty chapters of the guild, scattered throughout the United States and Canada. Some of the subdeans reported a satisfactory condition of affairs in their home chapters. Mr. Wright made an appeal for an annual guild convention. It was stated that the guild pins, in the form of the official emblem, are on sale. Dr. Marks, always a pleasant speaker, eulogized the work of the present and past warden, W. R. Hedden, and advocated social reunions of the various chapters, under the jurisdiction of the parent body. He believes that the possession of the guild diploma or certificate by organists will ere long be so recognized by music committees that they will engage them rather than organists not having the same. Homer N. Bartlett referred to the value of the guild in cultivating friendly relations among musicians. Other speakers included J. H. Brewer, J. J. Miller, S. A. Trench, J. Warren Andrews, S. Lewis Elmer, and F. A. Cowles, the latter of Louisville, Ken.

Henry P. Cross announces an organ recital for tonight, Wednesday, January 8, at the Church of the Holy Innocents, Hoboken, James E. Dove, baritone, and Otto Born, violinist, assisting. The program:

Organ—
FantasiaTours
March of the MagiDubois
Christmas NightCoombs
Coronation March (Prophet)Meyerbeer
Nocturne in E flatChopin
Baritone—
Beloved, It Is MornAylward
The Lord Is My LightAllisen
Violin—
Prize Song (Meistersinger)Wagner
Meditation (Thais)Massenet

T. Tertius Noble, organist of York Cathedral, England, and composer of "Gloria Domini" ("Dedication of the Temple"), will conduct this work at the 12 o'clock noon service at St. Paul's Chapel, Broadway and Fulton street, Tuesday, January 28. The work was sung two seasons ago at this church, under Edmund Jaques, organist and choirmaster. It will have full orchestral accompaniment, aided by the organ. Of the previous performance *THE MUSICAL COURIER* gave a detailed review of the work, which is for baritone solo and chorus, containing many beautiful moments. Mr. Noble, it is understood, will accept the post of organist and choirmaster of St. Thomas P. E. Church, Fifty-third street and Fifth avenue, in place of Will C. Macfarlane, now city organist at Portland, Me.

Charles Tavenner announces that he instructs on the violoncello. His studio is at 709 West 170th street.

Xaver Scharwenka, the pianist and composer, is to be guest of honor at the next meeting of the Chopin Society, which is to be held on Thursday evening, January 9, at the building of the Grand Conservatory of Music. Beatrice

Eberhard and Edyth May Clover, who are the hostesses of the occasion, have arranged for a short musicale and collation.

E. Cleveland Howard teaches piano at 53 West Sixteenth street, giving special care to teaching children.

Henrietta Speke-Seeley's pupils, the Misses Behnken and Meyerrose, sang solos at the New Year's reception, Richmond Hill Lutheran Church. They sang solos and duets.

Donna Easley, the soprano, is to assist at the second concert, third season, of the Societa per la Music Italiana, Waldorf-Astoria Hotel, January 14, 8 p. m., singing a song by G. Aldo Randegger. It has the title "If You Were I and I Were You, Sweetheart," the text by Grace Gallatin Thompson Seton.

Henry Griggsby, violinist, who studied at the Leipzig Royal Conservatory of Music, receives pupils at his Carnegie Hall studio Mondays and Thursdays. He bears recommendations from leading society and musical people.

The next private concert of the Manuscript Society of New York will take place Thursday evening, January 30, at the National Arts Club. Works for piano, voice and strings by E. Kilenyi, James P. Dunn, Clarence E. Le-Massena and Filoteo Greco are to be performed.

Elman Captures Chicago Again.

Mischa Elman captured Chicago again. The Russian violinist played in that city on January 1, and he received much praise from the music critics. Some of his press notices follow:

Mischa Elman, whom I heard play with his usual temperamental style and with his technical mastery the adagio and finale of the Bruch G minor concerto for violin and the Tartini "Devil's Trill," the latter in objective classic spirit, is one of the most interesting of the younger violin virtuosos who visit us perennially. He absorbs himself so completely in the varying selections which he performs that with each piece his mood and his method undergoes a change.

Nothing could have demonstrated this better than the two selections in which I heard him yesterday at Orchestra Hall. The more free and emotional playing of the adagio, the fiery manner in the finale of the concerto and then the reposeful, intellectual reading of the Tartini selection. Not the less interesting nor finished in technique, the latter had its same artistic value as the former. A Beethoven sonata, four short miscellaneous se moreux, the "Meditation," from "Thais," by Massenet, and Sarasate's "Zigeunerweisen" completed his program. Percy Kahn gave him capable support at the piano with the accompaniments.—Chicago Examiner.

Mischa Elman played for a large audience in Orchestra Hall. While the musician might discover in his interpretation of the Bruch G minor concerto or of Tartini's "Trill de Diable" qualities that command the highest respect, there can be no question but that the majority of his listeners found greatest pleasure in the little, humorous things on the program. Elman is the only important violinist who has dared to avail himself of certain interpretative means that belong to the singer. Doubtless he argues that since the violinist must face his hearers, it is not unpermissible to invoke the aid of facial expression in conveying to them his understanding of the music presented.

The result seems to prove him right. The public cannot mistake the summons to attention which he can achieve when the meaningful arch of his eyebrows emphasizes the aggressive outburst of his chin and of the violin beneath it. So it laughs and applauds delicious bits of humor that otherwise might be overlooked. This is a phase of Elman's talent that has been overlooked in the past. In mentioning it there is no occasion to repeat the oft heard paeans of praise to his art.—Chicago Daily Tribune.

Remarkable enthusiasm waited upon the efforts of Mischa Elman at his violin recital given in Orchestra Hall yesterday. The qualities of art which have been frequently discussed in these columns in reviews of the violinist's numerous appearances in Chicago were in evidence again at this, his latest concert.

They are indeed enviable qualities. Mr. Elman's wonderful technique, his ravishing tone, his emotional feeling are not often contained in one performer to the extent that they are combined in him. He is, it must be said, not without his imperfections—imperfections due, for the most part, to an impetuous temperament, but his virtues are of admirable kind.

The recitalist played familiar pieces—Bruch's G minor concerto, Tartini's "Devil's Trill" sonata, the "Meditation" from Massenet's "Thais," Sarasate's "Zigeunerweisen," and some arrangements of works by Schubert, Haydn, Paganini and Francaeur.—Chicago Record-Herald. (Advertisement.)

Dimitrieff's Plans.

Nina Dimitrieff, the Russian prima donna, has completed another tour, and in a few days will again leave New York to fill out of town engagements. This month, she will sing in Philadelphia, Syracuse, Jacksonville, Ill., and Buffalo. She has planned to be back in New York by February 1, when she has some appearances in the metropolis and vicinity.

During the remainder of the season, Madame Dimitrieff is to fill bookings with colleges and clubs in the South and West.

Merx at Emerson College Club.

Hans Merx, the German lieder singer, sang last week at a meeting of the Emerson College Club in New York. His program consisted of songs by Schubert, Henschel and Wolf. Paul Gundlach supplied the accompaniments. There was a large assemblage present and both artists received enthusiastic support.

A MULTITUDE GREETS JOHN McCORMACK.

In some respects the great audience which assembled at Carnegie Hall, Sunday night of this week for John McCormack's annual New York song recital, recalled a religious-political convention. Hundreds of clergymen of the Roman Catholic faith were in the boxes and parquetry, and many of these were visibly moved as the silver voiced tenor sang some of his old Irish ballads and the song "I Hear You Calling Me," by Marshall; but there was music for other tastes, too, for McCormack sang arias from operas by Mozart, Lalo and Leoncavallo.

Madame Maconda, the American soprano, who toured with the McCormack Concert Company this season, was also advertised to sing at the concert in Carnegie Hall, Sunday evening, but on account of indisposition she did not appear. Alice Preston was engaged as the last moment to fill Madame Maconda's place, although she did not sing the numbers allotted to the soprano. Miss Preston's voice is a rich mezzo, and she was heard in songs and an aria from "Carmen."

The order of the program for the evening follows:

Aria, An aura amorosa, from <i>Così fan tutte</i>.....Mozart	John McCormack.
Der Lenz	Hildach
Land of the Sky Blue Water	Cadman
Ouvre tes yeux bleus	Massenet
Alice Preston.	
Pleading	Elgar
Down in the Forest	Ronald
Eleanore	Coleridge-Taylor
John McCormack.	
I'm Wearin' Awa', Jean	Arthur Foote
Annie Laurie.	
Alice Preston.	
The Dear Dark Head	Ancient Irish
At the Mid Hour of Night	Moore
Molly Brannigan	Arranged by Stanford
John McCormack.	
Air from <i>Carmen</i> (second act)	Bizet
Alice Preston.	
Aubade from <i>Le Roi d'Ys</i>	Lalo
Finale, from third act of <i>Bohème</i>	Leoncavallo
John McCormack.	

Mr. McCormack sang with that suave loveliness of tone and exquisite enunciation qualities which have united to make him one of the foremost lyric singers of the day. His voice is like no other, and it is this individual quality that has made him distinguished. Although an Irishman, he enunciates the Italian as well as a native of Tuscany; he showed this in the Mozart air and again in the stirring number from Leoncavallo's "Bohème," which this com-

poser has treated in an entirely different manner from Puccini. French, too, McCormack sings with refined diction and polished style, as he revealed in the charming serenade from Lalo's opera.

Of course, the majority of persons in the house were most interested in the Irish songs, and as encores McCormack added several more like "The Foggy Dew" and the "Snowy Breasted Pearl."

Miss Preston, a handsome young woman, sang her first group of songs in excellent taste, and she did far better in these second group and best of all in the "Carmen" aria, in which the rich middle register of her voice was heard with delight. Miss Preston must also be commended for purity of enunciation, and this accomplishment she possesses in all languages. The French song by Massenet was charmingly interpreted, and as she later sang her "Carmen" aria in French, she demonstrated that she has been beautifully trained in the French school. However, she sang the Foote and old Scotch ballads in a very winning manner. The singer was recalled after each appearance and responded with an encore after the "Carmen" excerpt. Eugene Bernstein played very artistically for Miss Preston, and Spencer Clay was in thorough accord with McCormack, performing his accompaniments with a pleasing variety of expression.

A gentleman representing Mr. McCormack announced from the stage "that thousands had been turned away from the concert, and because of this the great tenor would appear again at Carnegie Hall, Sunday afternoon, January 19, in joint recital with Alice Nielsen, of the Boston Opera Company."

For the concert last Sunday night about four hundred persons were seated on the stage and probably another hundred managed to squeeze into the auditorium and quickly preempted the limited amount of standing room. The streets in front and on the side of the building were black with humanity, struggling vainly to reach the hall, but the box office was closed down long before the concert began. Loud and long were the lamentations of those prevented from getting inside the hall. Many of those who failed to get in arrived in their own automobiles, and some of these persons were greatly excited when they were not even permitted to enter the corridors.

This was the largest audience assembled in Carnegie Hall since the recent turbulent political campaign. McCormack was received with the wildest enthusiasm.

Carrie Bridewell Sings at Vassar College.

Carrie Bridewell, formerly of the Metropolitan Opera Company, gave a song recital at Vassar College, on the last day of the year, under the auspices of the Music Teachers'



CARRIE BRIDEWELL.

National Association. The singer was in superb voice and was received with unbounded enthusiasm. The singer was assisted at the piano by Walter Kieseewetter in the following program:

Lungi Dal Caro Bene	Secchi
Se Tu M'amì	Pergolesi
Chi Vuol la Zingarella	Paisiello
Im Herbet	Franz

Schlafliedchen	Herman
Der Todt und das Madschen	Schubert
Meine Liebe ist Grün	Brahms
La Brise	Saint-Saëns
Sapho	Massenet
Mandoline	Debussy
I'm Wearin' Awa', Jean	Foote
What's in the Air Today	Eden
Allah	Chadwick
Child's Prayer	Harold

Among those in the audience were a large number of vocal experts, and these declared Madame Bridewell's voice was never more luscious than it is at present, and that her singing "was far more artistic and convincing." She showed commendable skill in interpreting the different styles and there was a most marked contrast, as her list of songs and arias discloses. From Pergolesi to Debussy is quite a stretch, and the contralto gave evidence of careful study of each school.

The musical reviewer of the Poughkeepsie Eagle (Vassar College is in Poughkeepsie) stated that "Madame Bridewell has a contralto voice of remarkable richness, range and power, and is equipped with the training which enables her to use her voice with absolute ease. She is an artist of force."

The music critic of the Poughkeepsie News was equally complimentary, stating: "She is possessed of an extremely flexible and rich voice; dramatic power and perfect control give virility to her art."

Madame Bridewell recently returned East from a tour on the Pacific Coast, during which she sang twice with the San Francisco Symphony Orchestra. She has a large number of engagements for the remainder of the season. Her success at Vassar before the large company of musical educators was particularly gratifying to Madame Bridewell herself.

Ariani's Appearances.

Adriano Ariani, the Italian pianist, arrived in New York recently on the S. S. Canada after a very stormy voyage. He gave two recitals in Montreal on January 2 and 3, following which he is booked to play with many of the leading clubs and colleges, as well as with the New York and Cincinnati Symphony Orchestras.

Kitty Cheatham's Recital.

Kitty Cheatham gave her second and last recital of the season on Friday afternoon, January 3, at the Lyceum Theater, and pleased a large audience, composed mainly of "grown ups" and several children, with a charmingly arranged program. A seventeenth century chanson by Weckerlin was delightfully rendered, and "From Rhymes of Little Boys," by Burges Johnson, written for Miss Cheatham and delivered for the first time, found great favor. "Three Little Frogs," by Emil Geamm, and "Out of the Mouth of Babies," also interpreted for the first time, were charming.

Other familiar contributions were some "Old Negro Songs and Sayings" and "Some Traditional Nursery Rhymes," given by request, in the artist's inimitable manner.

Miss Cheatham was delightfully clever and charming in everything she did, and was rewarded with much applause, to which she generously responded with several encores.

Flora MacDonald Wills played the accompaniments with sympathy.

Constantin Nicolay, Basso.

Constantin Nicolay, the well known basso and member of the Chicago Grand Opera Company, started in the musical world as a teacher and choirmaster. He studied vocal under Mason in Paris and made his debut, after one year's study, at the Lamoureux concerts, where he sang in the creation of Chabrier's "Briseis." One year afterward he was engaged at La Scala of Milan, where he made his debut in the "Meistersinger" (as Cothner) under Toscanini. The other roles he sang at La Scala were William Tell (with Tamagno), and in "Falstaff" with Scotti. The following year he appeared as leading basso at the San Carlo of Naples, where he sang in "Tannhäuser," "Bohème," "Giocanda," "Puritani" (with Bonci), and "Ero and Leandre" under the direction of Perosio. The following year Mr. Nicolay appeared at the Costanzi of Rome, where he created a role in "A Maschere" by Mascagni under the direction of the composer. At the same theater he appeared in "Minon Sonnambula" under the direction of Mascheroni.

During one season he appeared at Bologna with Caruso, where he sang in "Tosca" and "Iris." In Turin, at the Royal Opera, under the direction of Mancinelli, he sang in the "Requiem" by Verdi. From there he returned for one more season to La Scala, where he sang in "Die Walküre" and was chosen to sing in the Verdi "Requiem" at the festival held in Milan to celebrate the first anniversary of Verdi's death. Mr. Nicolay sang with great success also at the Khedival Theater in Cairo, at the Royal Theater of Athens, and Royal Theater of Bucharest. He also appeared in concert all through Russia and in the Orient. After a concert tour in England he was engaged by Hammerstein and appeared at the Manhattan Opera House in New York.

Since the inception of the Chicago Grand Opera Company three years ago Mr. Nicolay has been heard with that

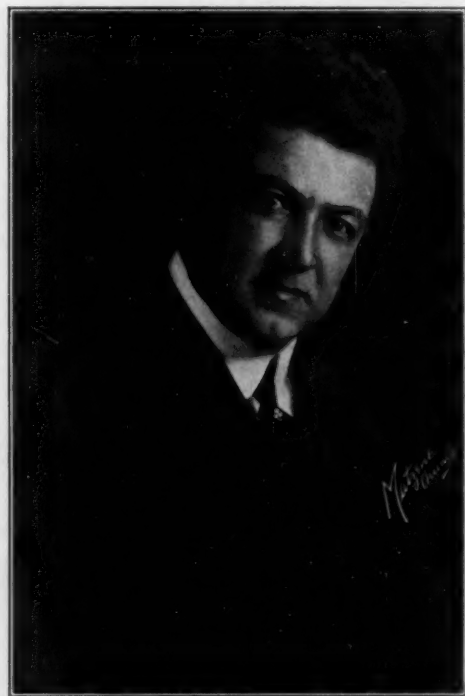


Photo by Matzene, Chicago.

CONSTANTIN NICOLAY.

organization in many of the leading basso roles. Mr. Nicolay has succeeded Gilibert.

Brussels will have a Wagner cycle next spring, to be led by Otto Lohse.

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SEMBRICH'S SECOND NEW YORK RECITAL.

When the date of Marcella Sembrich's second New York recital was arranged, more than a month ago, probably no one then thought that the famous Polish soprano would open one of the most remarkable series of song recitals ever given in any city. The recital took place in Carnegie Hall, Thursday afternoon, January 2, and as THE MUSICAL COURIER stated last week, is the forerunner of nearly a score of recitals by famous foreign and American born singers.

What happened at the Sembrich recital offers no need for extended comment in detail, since the event proved to be like many other brilliant ones which she has given in the same auditorium. Her list of songs and arias contained no novelties, and even her encores were in two instances the same as those she sang at her first New York recital last autumn.

The diva was in better voice last week than at her previous appearance in Manhattan, and she was heard by much the same type of audience, made up of ultra-fashionable elements, resident singers, singing teachers, and students of singing.

Old songs and airs in German and Italian constituted the first group of Madame Sembrich's program last Thursday. These included "Der Kuss" (Beethoven), "Das Veilchen" (Mozart), "M'ha presa alla sua ragna" (Paradies), "Lusinghe piu care," from "Alessandro" (Handel), "O, Sleep" from "Semele" (Handel), "Fingo per mio diletto" (unknown air). The second group was made up of these German lieder: "Das Lied im Grünen" (Schubert), "Der Musensohn" (Schubert), "Komm, wir wandeln" (Cornelius), "Stille Thränen" (Schumann), "Aufträge" (Schumann). A third group of German lieder held these numbers: "Wie Wundersam" (Schillings), "Elfenlied" (Hugo Wolf), "Lied von Winde" (Hugo Wolf), "Im Kahne" (Grieg), "Allerseelen" (Richard Strauss), "Ständchen" (Richard Strauss). The closing group, made up of Russian, French and English songs, was as follows: "La Procession" (Franck), "Before My Window" (Rachmaninoff), "Keen the Pain" (Rachmaninoff), "Before the Crucifix" (La Forge), "Spooks" (La Forge), "Constancy" (Foote). After the unknown Italian air, Madame Sembrich sang another old air; after Schumann's "Aufträge" the singer gave "Nussbaum," by the same composer; after Grieg's "Im Kahne," she sang Massenet's "Oeuvre tes yeux bleus." At the end of the published program she sang a Norwegian folksong: "Comin' Thru the Rye" and Chopin's "Maiden's Wish," to which she played her own accompaniment as heretofore. The singer also repeated "Stille Thränen," by Schumann; Wolf's "Elfenlied" and "Spooks," by Frank La Forge, Madame Sembrich's greatly gifted accompanist.

It was again in her high tones that Madame Sembrich's voice was heard at its best. In the old Italian airs she gave beautiful exhibitions of sustained singing. As in former years, Madame Sembrich revealed herself a finished mistress of vocalization. Her interpretative art is delightful, based as it is on intelligence, musicianship, and sincere feeling, and this combined with rare personal charm has endeared the woman as well as the artist to a wide circle of worshipers. These worshipers again occupied the first tier boxes and the front rows in the orchestra and united in their old-time welcome to their favorite.

Madame Sembrich compelled Frank La Forge to share fully in the honors after the rendition of his songs, and these songs merited all the enthusiasm showered upon them. Of course, the singer received the usual avalanche of floral tributes, and all the rest was like other Sembrich recitals. Madame Nordica had a box party and Reinald Werrenrath was far up front to lead the applause during the exciting closing scenes of the afternoon.

Michel Scapiro Recital, January 10.

Michel Scapiro, the violinist, is to give a recital at College Hall, the New York College of Music, 128-130 East Fifty-eighth street (at which he is head professor of the violin), Friday evening, January 10. A special feature of this recital will be his own "Romance," soon to be published, and of which leading solo violinists have spoken in high praise. It is said to rank with the best works in that style. The program:

Sonata C. Franck
Ciaccona Bach
Romance Scapiro
Dance, No. 5 Brahms-Joachim
Ave Maria Schubert-Wilhelm
La Clochette Paganini

Mr. Scapiro's private studio days are Tuesdays and Fridays, 945 East 163d street, telephone, 5852 Melrose.

Clara Butt on Interviewers.

Clara Butt figures that she has been interviewed over 2,000 times in the course of her professional career and yet, contrary to the universal belief, she has found the American interview far less of an ordeal than in any other land.

"I consider the American method much superior to the English," the prima donna said several days after her ar-

rival. "The average English reporter sits there waiting for you to say something, until you begin to feel as uncomfortable as he looks. The American, on the contrary, puts you completely at your ease by doing most of the talking himself, and all you have to do is to fill in the gaps in the conversation. Both Mr. Rumford and myself, as a rule, detest being interviewed, but we have quite enjoyed the experience over here."

Madame Butt landed in New York on a Sunday evening with fifty-three trunks and spent her first day in New York shopping, to such good effect that, according to Mr. Rumford, she will require several additional trunks to hold her purchases. Madame Butt thinks New York's mammoth stores "perfectly wonderful," while the panorama of towering buildings has amazed both of the distinguished visitors.

PHILHARMONIC SOCIETY CONCERT.

Programs of the New York Philharmonic Society's concerts of Thursday evening, January 2, and Friday afternoon, January 3, afforded the patrons of these concerts ample opportunity for enjoying contrasted styles. Without going to the extremes of Beethoven's seventh symphony and Rossini's "William Tell" overture, which marked the perihelion and aphelion of the preceding concert, the program of the two concerts at present under review contained an excellent example of Brahms—who was a musical draughtsman and architect—and a typical product of Coleridge-Taylor, who was a musical colorist pure and simple. It is easy to wish that Coleridge-Taylor had possessed a little of Brahms' strength and constructive ability, and it is equally simple to regret that Brahms did not unbend at times from his Michael Angelo loftiness and condescend to trifle with sensuous beauty for an afternoon. The fact remains, however, that both Brahms and Coleridge-Taylor were conscientious artists who strove as best they could to reach their respective ideals.

The Brahms concerto will be played infrequently from time to time, but will long remain in musical history, like the standard works of Bach.

The glowing colors of Coleridge-Taylor's canvas are more perishable. With a little change of fashion and of taste those ephemeral works are soon forgotten. And yet this "Bamboula" rhapsodic dance by Samuel Coleridge-Taylor is really good music of its kind and its appeal is strong to ears accustomed to the rich harmonies, animated rhythms, and orchestral splendor of today. It is altogether likely that when it is as old as the "William Tell" overture now is, it will not arouse the same interest that Rossini's hackneyed work does at the present time. On the Philharmonic programs of 1912-13, however, "Bamboula" is more appropriate and welcome than "William Tell," "Semiramis," or "Tancredi."

The solo parts of Brahms' double concerto for violin and cello were played by Henry P. Schmitt and Leo Schulz in a manner that elicited much applause from the Philharmonic audience and necessitated the frequent return of the artists to the platform to acknowledge the appreciation of their performance.

It was evident that the two players had carefully prepared themselves for the task of interpreting this difficult but by no means sensational concerto. That the two artists should choose so solid and undemonstrative a work shows that they are more anxious to shine as interpreters of the classics than as virtuosos who play to make effects before the public. Their musicianship was flawless.

The program stated that Mendelssohn was "inspired with the wish to write an overture which the people might not encore." The Philharmonic audience on this occasion carefully respected the composer's expressed wish, and did not encore the "Fair Melusina."

The applause for the excellent performance of Dvorák's "New World" symphony, however, might have been made the excuse for repeating a movement, had Conductor Josef Stransky been injudicious. This beautiful work of the great Bohemian shows no signs of falling from the favor of the musical public.

The complete program is given herewith:

Overture, Melusina Mendelssohn
Concerto for violin and violoncello Brahms
Mr. Schmitt and Mr. Schulz.
Ballet Music and Entr'acte, from Rosamunde Schubert
Symphony from the New World Dvorák
(In commemoration of the Proclamation of Emancipation,
Fiftieth Anniversary, January 1, 1913.)
Rhapsodic dance, Bamboula Coleridge-Taylor

"Thomas" and the Printer's Devil.

At a recent recital that Mabel Beddoe gave in Boston, the Canadian contralto was to sing a song by A. Goring Thomas. When the programs arrived it was found that the printer had put it A. Goring Thomas.

Miss Beddoe insisted upon a correction being made, and at the last moment the package of programs appeared reading "A. Goring Thomas," and in this form they were used.

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The audience last night applauded, not by way of perfunctory recognition, but because it was deeply moved. To the parched and thirsty soul in a wilderness of artistic presumption and pretension, Hartmann's playing came like clear, cold water from the brook in a green oasis.

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Carmania with Famous Artists Aboard Is Delayed.

Julia Culp, the famous Dutch lieder singer; Coenraad V. Bos, the Dutch pianist, and Paulo Gruppe, the Dutch-American cellist, are aboard the Carmania, which was due in New York, Sunday, but has been delayed owing to the high seas.

Madame Culp, who comes for her first visit to America, will be royally welcomed. Madame Nordica has taken two boxes for the Culp recital at Carnegie Hall, Friday afternoon, January 10, and before the recital will entertain her guests at luncheon at Sherry's, corner Fifth avenue and Forty-fourth street. Among those who have taken boxes for the recital are: Mrs. Charles H. Ditson, Mrs. H. W. Woolworth, Mrs. Paul D. Cravath, Mrs. Jonathan Thorne, Mrs. Henry H. Flagler, Mrs. Edward Lauterbach, Mrs. Samuel Untermyer, Mrs. Noble McConnell, Harry S. Kip, Austen H. Fox, Beulah Oppenheim, Mrs. John F. Degener, Mrs. Pierre J. Smith, and the invitation committee, consisting of Mrs. Hubert Vos, Mrs. William Curtis Demorest, Mrs. William R. Shepherd, Madame Nordica, Mrs.

Emerson MacMillan, G. L. Boissevain and A. van den Sande Bakhuyzen, the Consul to the Netherlands.

As announced elsewhere in this issue of THE MUSICAL COURIER, Madame Culp, at her debut on Friday, sings three groups of lieder by Schubert, Schumann and Brahms.

Morrill Pupil Sings in Operetta.

Russell Bliss sang the leading baritone role in performances of "The Pirates of Penzance" given at the Englewood (N. J.) Lyceum, December 20 and 21. The performances were for the benefit of the Englewood Hospital and attracted the elite of the pretty town. Mr. Bliss made an excellent impression and was voted as being one of the real successes of both evenings. This singer is a pupil of Laura E. Morrill, whose studios of singing are at Aeolian Hall, New York.

Musician (to his bride, who kisses him in the dark on the point of the nose)—An octave lower, my darling.—Evening Sun, New York.

Maestro Gilardi, founder of the San Remo Conservatory of Music, recently has been made a member of the Société des Auteurs et Compositeurs Dramatiques of France.

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